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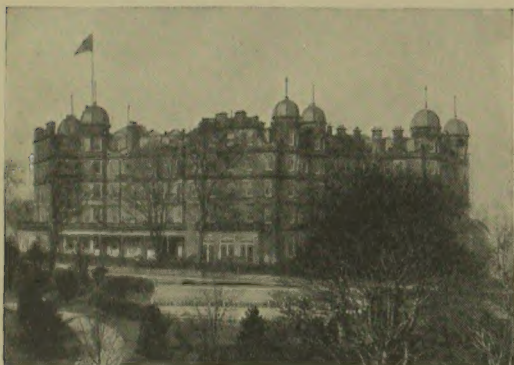
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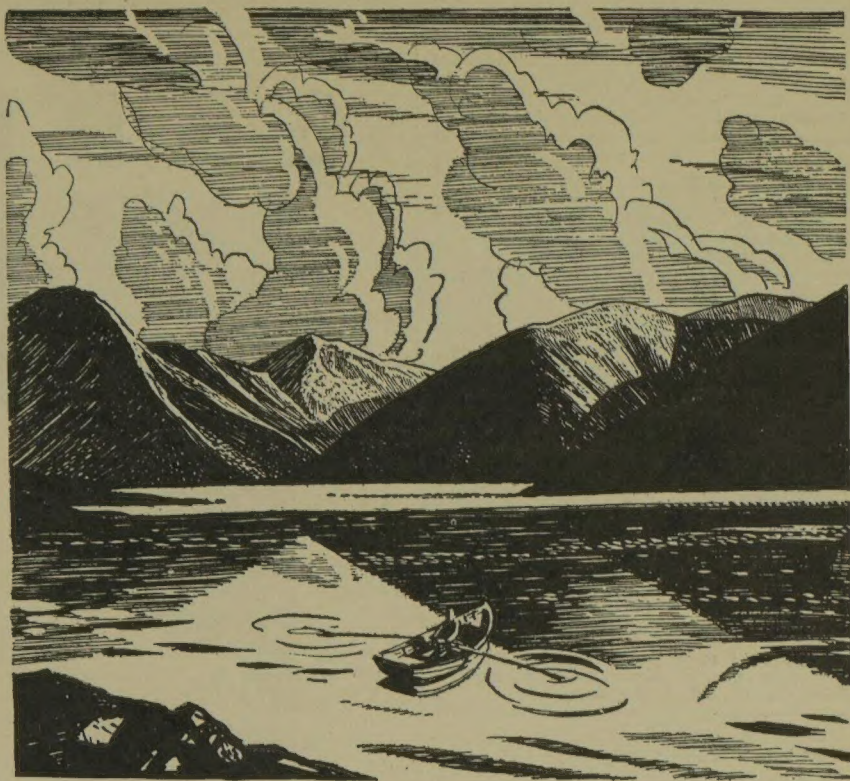
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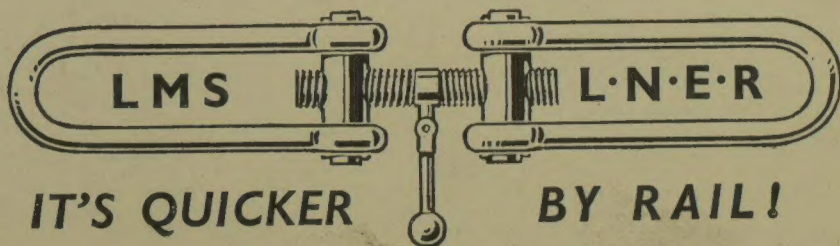
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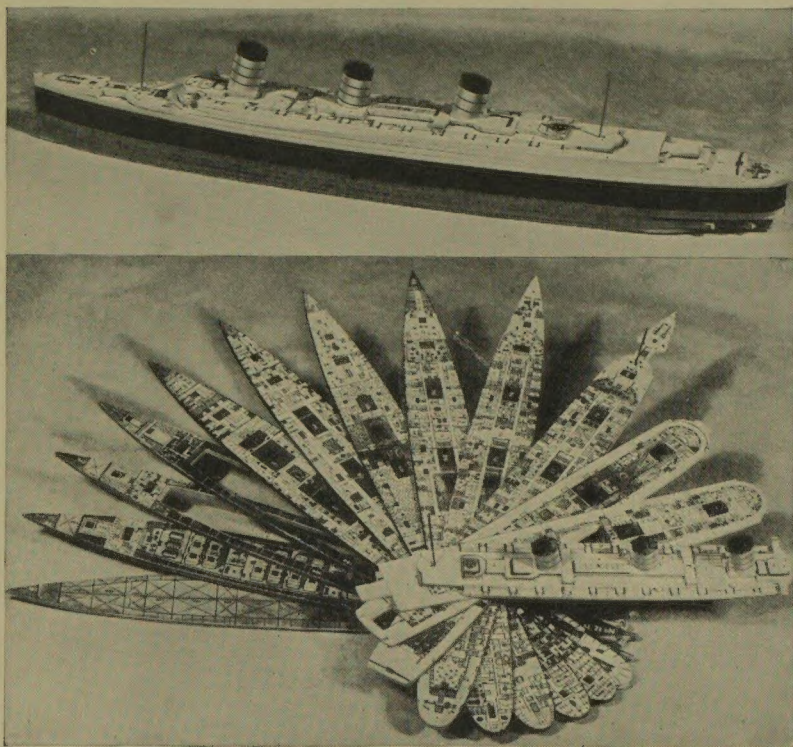
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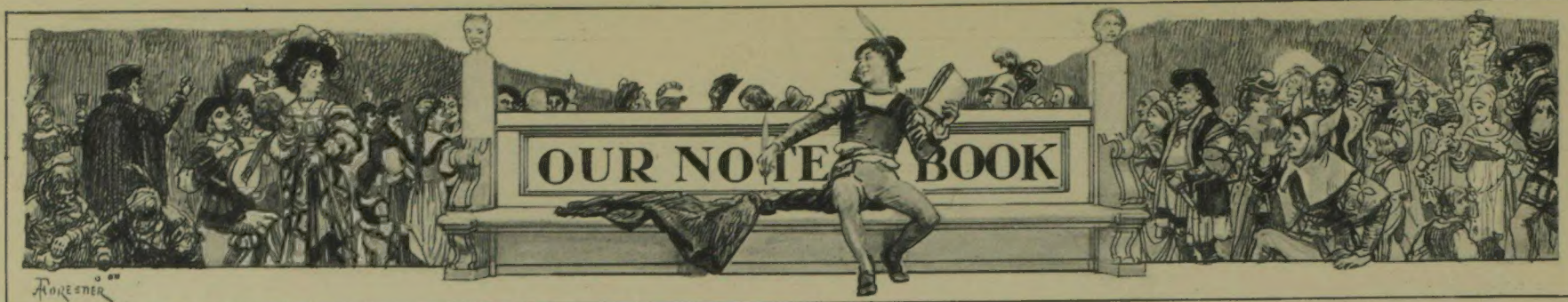
SATURDAY, JUNE 27, 1936.



THE STRANGE STORY OF THE "GIRL PAT": THE ELUSIVE GRIMSBY AUXILIARY-MOTOR FISHING-BOAT WHOSE ADVENTUROUS VOYAGE OF OVER 5000 MILES MYSTIFIED THE WORLD UNTIL SHE WAS ARRESTED OFF GEORGETOWN.

Another chapter was added to the strange story of the 25-ton auxiliary-motor fishing-boat "Girl Pat," of Grimsby, on June 19, when that elusive vessel, which had arrived off Georgetown, British Guiana, from Devil's Island, short of fuel, was arrested, after a skirmish, by police in the Government's 121-ton coastal motor-vessel "Pomeroon," the warrant accusing her master, who had a crew of three, of being in unlawful possession of a ship within British territorial waters. On the 20th, it was reported from Georgetown that the warrant of arrest had been withdrawn, that the captain and the crew had been released from custody, that

Lloyd's agents had made an inventory and taken possession of the ship, and that neither Government nor police contemplated further action. There, as we write, the matter rests. It may here be recalled, however, that the "Girl Pat," as we have noted before, left Grimsby on April 2 for the North Sea fishing grounds, unexpectedly called at Dover on the 3rd, and thus began the mystery voyage which only ended after she had been at sea for some eleven weeks, had aroused world-wide curiosity as to her adventures and possible reasons for them, had been "sighted" at various places, and had covered over 5000 miles.



By ARTHUR BRYANT.*

THE final scene in the sad drama of the Budget Leakage case was not without a certain element of greatness. By this I do not mean merely the vindication, if such it was, of British Parliamentary probity, but the sudden fall of a great man from power has something about it that arrests the imagination even of the dullest. It does so because it touches a universal chord in all of us: every spectator feels that, had he been heir to similar powers and fortune, he might well be standing in the same shoes. "There," he murmurs as the tragic actor slowly passes from the familiar place, "there but for the grace of God go I."

The Greek critics laid down three conditions for the theme of tragic drama. It must concern itself with the fall of a great man from a great place, for a lesser fall could not sufficiently compel an audience's attention. This man must not be wholly bad, for in that case none would pity his fate, nor would there be any tragedy. But on the other hand he must not be wholly good, for if he were his downfall would merely be shocking. Rather the tragedy must arise from some inherent weakness in his own character, the particular flaw that, hidden at first from the admiring world, offers the gap in his armour through which the arrows of adverse circumstance can enter. Here lies the catholicity of the tragic appeal, for all men have hidden weaknesses and secretly fear the destruction which they may bring upon them. The moral purpose of the Greek drama was to purge by pity.

As men pause in their ordinary and mechanical thoughts and tasks to contemplate the tremendous spectacle of a great man's downfall, they are stirred by sudden wonder at the immensity of the powers that tower above their own insignificance—

Ye citizens of Thebes, behold; 'tis
Œdipus that passeth here,
Who read the riddle-word of Death,
and mightiest stood of mortal men,
And Fortune loved him, and the folk that
saw him turned and looked again.
Lo, he is fallen, and around great storms
and the out-reaching sea!
Therefore, O Man, beware, and look
toward the end of things that be,
The last of sights, the last of days;
and no man's life account as gain
Ere the full tale be finished and the
darkness find him without pain.

What made Mr. Baldwin's speech in the House after Mr. Thomas's withdrawal so deeply impressive was its sense that the tragedy which had just been enacted touched every man. It was a tragedy, not merely of an individual, but of all humanity. After speaking of the political issues involved, the poet which is only partly concealed in the Prime Minister caused him to turn to something deeper:

Against the finding there is no appeal. Whatever stigma might exist, it remains for all time with no possibility of appeal. They have left the House for the last time, and it is closed to them.

The careless and unthinking cruelty of modern publicity has been theirs for weeks. Perhaps the cruellest

punishment which the modern civilised world can give has been theirs in full measure.

There is one other thing, and I think the older I grow the more conscious I am of it. When I see a man put before a tribunal of that nature to answer questions on episodes in his past life, where anything may be brought up, I ask myself who of us would escape.

The words left no room for vindication or malice, for those listening were made aware of the link that

recognised as infinitely greater than self. A few men possess the sense of it in a very peculiar degree: these were such as the Jews in ancient times called prophets. But no man can be aware of it the whole time, and many men after a certain age seem to lose almost all capacity for realising it.

Children are often susceptible to it: small boys and girls who later grow up into very ordinary men and women will play for hours radiant at the wonder of the world about them. The seventeenth-century Thomas Traherne understood this union between childhood and poetry, and wrote with tender insight of his own youth—

The corn was orient and immortal wheat, which never should be reaped, nor was ever sown. I thought it had stood from everlasting to everlasting. The dust and stones of the street were as precious as gold: the gates were at first the end of the world. The green trees when I saw them first through one of the gates transported and ravished me, their sweetness and unusual beauty made my heart to leap, and almost mad with ecstasy, they were such strange and wonderful things. The Men! O what venerable and reverend creatures did the aged seem! Immortal Cherubims! And young men glittering and sparkling Angels, and maids strange seraphic pieces of life and beauty! Boys and girls tumbling in the street, and playing, were moving jewels. I knew not that they were born or should die; but all things abided eternally as they were in their proper places. Eternity was manifest in the Light of the Day, and something infinite behind everything appeared: which talked with my expectation and moved my desire. The city seemed to stand in Eden, or to be built in Heaven. The streets were mine, the temple was mine, the people were mine, their clothes and gold and silver were mine, as much as their sparkling eyes, fair skins, and ruddy faces. The skies were mine, and so were the sun and moon and stars, and all the World was mine; and I the only spectator and enjoyer of it.

It was of this also that Wordsworth was thinking when he wrote his "Intimations of Immortality from Recollections of Early Childhood."

It seems a long call from poetry to politics. Politics is the necessary mechanism of organised society—an activity with a purely material end, the maintenance and, if possible, improvement of that society. (Though most schemes of human improvement, as Dr. Johnson said, are very laughable things.) Poetry is as far removed from action for materialistic purposes as any human activity can well be: it is contemplation and acceptance of

God's universe for its own sake. But sometimes the two blend as they did in this speech of Mr. Baldwin's. After all, a poet may occasionally stray into politics, and being there prove to possess the necessary patience, tact, and resolution for that most exacting of professions. When this happens the wordy warfare of abstract principles and all too concrete careers is lit for a moment by a flash of insight that causes men to pause and consider where they are. "What shadows we are and what shadows we pursue!" said the great Burke as his colleague was struck down by the hand of death in the midst of an election. The revealing sentence still remains true, and the statesman who uttered it left the commonwealth he served the richer because he reminded its members of the eternal truths by which they and all men live.



A WORK BY A FIFTEENTH-CENTURY MASTER FOUND IN AN OBSCURE CORNER OF THE PALACE OF PRINCE BORROMEO IN MILAN: A PORTRAIT OF JOANNES MARINUS BY GENTILE BELLINI (1429-1507), BEFORE CLEANING—THE BACKGROUND, ROBE AND HEADRESS A DIRTY BLACK.

As is noted opposite, cleaning revealed a red robe with an upright collar; a blue background; the signature of the painter in the lower left-hand corner; and the name of the sitter, one Joannes Marinus.

Reproduced by Courtesy of Prince Borromeo. (See Opposite Page.)

bound each one of them to the tragedy. The animal desire to hound the vanquished was banished by the sudden exercise of that reflection which raises man above the rest of brute creation and makes him, at his highest, only a little lower than the angels.

Here, I think, lies the clue to that peculiar element in our human make-up which, for want of a better word, we call poetry. It lies at the foundation of all religion that is not dogma or ritual and of all art that is not mere technique. Its essence is wonder—at the goodness and greatness of God, at the mystery of the inexorable laws of life, at the beauty made manifest by flashes in all things. It has in it reverence, acceptance of life whatever its implications, and utter forgetfulness of self in the presence of something

* Until a decision has been made as to a successor to the late Mr. G. K. Chesterton as writer of "Our Note-Book," Mr. Arthur Bryant has most kindly consented to contribute the feature. Our readers will recall him as the brilliant historian who specialises in the Carolean period, especially in connection with Charles II. and with Pepys.

LONG HUNG IN OBSCURITY; NOW REVEALED AS A BELLINI.

(SEE OPPOSITE PAGE.)



AFTER CLEANING HAD DISCLOSED ITS TRUE QUALITIES: A PORTRAIT BY GENTILE BELLINI (1429-1507) DISCOVERED IN THE PALACE OF PRINCE BORROMEO IN MILAN.—ACTUAL SIZE.

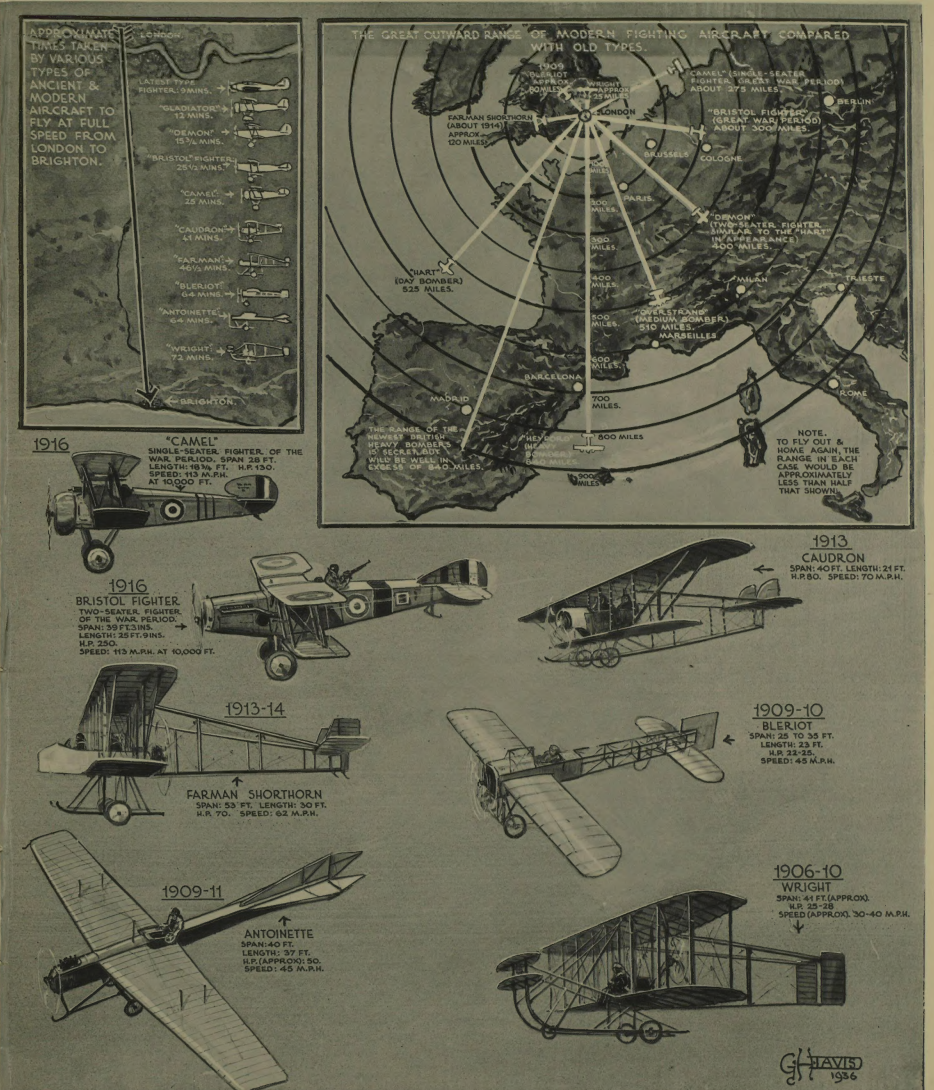
The portrait reproduced came to light recently in the palace of Prince Borromeo in Milan. Cav. Pelliccioli, whom many English art-lovers met in London when he was staying here as technical expert to the Italian Exhibition at Burlington House, was walking round the building with its owner when he noticed a dirty little picture hung inconspicuously in a dark corner. As can be seen from the illustration on the opposite page, enough of the profile and the modelling of the features were visible to enable him to advise a careful restoration. This has now been successfully carried out. He expected to find a good picture beneath the accumulation of old paint and house dirt, but hardly so fine a portrait as this—and still less the signature of Gentile Bellini. The black and very old overpaint of the dress came away, to reveal a beautifully modelled red robe with stiff, upstanding collar; the background was disclosed as a superb blue;

and the folds of the head-dress were seen to sweep round behind the features and to fall upon the right shoulder. The sitter's name appears in the left top corner, Joannes Marinus. At the moment it has not been possible to say with certainty who was this young man, but, no doubt, he will be traced among the noble Venetian families of the last half of the fifteenth century. The discovery is a welcome addition to the slender list of paintings which bear the name of Gentile Bellini (1426-9—1507). It is of interest to remember that in 1479 Gentile, leaving his brother Giovanni to carry on his decorations for the Great Hall in the Ducal Palace in Venice, went on a mission to Constantinople, where he painted a portrait of the Sultan Mohammed II. This portrait, much restored but still a fine thing, is one of five Gentile pictures in the National Gallery. It was bought by Layard in Venice in 1865.

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FEATURE SHOWING VAST PROGRESS IN SIZE, RANGE, AND SPEED.

G. H. DAVIS, WITH OFFICIAL ASSISTANCE



AT HENDON—THE EXHIBITION OF OBSOLETE AIRCRAFT IN CONTRAST TO MODERN TYPES.

sight of most of these old historic types in actual flight will bring back to many men now middle-aged who will be there, memories of their work in the early days of aviation. To compare further the types of present and past, there are illustrated here some of the aircraft and an anecdote that will be on view, all drawn to approximately the same scale, and it will be noticeable how the size has increased and likewise the power plant and speed. Further, to indicate the increase in speed, we illustrate a hypothetical race in ideal conditions from central London to Brighton front, a distance of

considerably in excess of the 840 miles range of the "Heyford" type heavy bombers in service to-day. As placed in our drawing over the map of western Europe, these outward distances are imposing. To arrive at an idea of the range of each type *to and home*, the distances in each case have to be reduced to approximately less than half of the shown or planned. With the great expansion of our air defences and the ill-timed plan that aviation now plays in our lives, the R.A.F. Display should be more popular than ever this year.

THE SOLAR ECLIPSE SEEN IN GREECE AND LONDON: A SPECTACLE "OF UNEARTHLY BEAUTY."



THE TOTAL ECLIPSE OF THE SUN, AS SEEN FROM CAPE SOUNION (SUNIUM) IN GREECE: SUCCESSIVE PHASES (VIEWED FROM THE TOP DOWNWARDS) BEFORE, DURING, AND AFTER TOTALITY, SHOWING THE MOON'S PROGRESS ACROSS THE SUN'S DISK.



THE PERIOD OF TOTALITY AS SEEN IN SOUTHERN GREECE ACROSS THE BLUE WATERS OF THE ÆGEAN: THE SUN'S DISK ENTIRELY OBSCURED BY THE MOON, WITH THE CORONA VISIBLE AROUND IT.



THE ECLIPSE AS SEEN BY LONDONERS WHO ROSE BETIMES ON JUNE 19: A PICTURESQUE VIEW, AT ABOUT 5.2 A.M., OVER THE WOODS ON HAMPSTEAD HEATH, SHOWING THE MOON CROSSING PART OF THE SUN'S DISK (FROM LEFT TO RIGHT).

A TOTAL eclipse of the Sun occurred early on June 19, the path of totality stretching from the Mediterranean across Greece, Turkey, Russia, and Japan to the Pacific. At almost all points of observation conditions were excellent and good photographic results were obtained, though the British expedition to Japan was unfortunate in that clouds obscured their view. Better luck attended other British observers at Omsk and on the Greek island of Chios. At Hampstead Heath the sun rose into view shortly before 5 a.m. The partial eclipse there visible reached its maximum—nearly to the centre of the sun's disk—about 5.15 a.m. A message from the British expedition to Chios (given in the "Daily Telegraph") stated: "The whole spectacle was of such unearthly beauty that all were spellbound. . . . The blue Ægean will not witness such a spectacle for another 100 years." The photographs at Cape Sounion were taken between 5.05 a.m. and 6.49 a.m.

THE GREAT THUNDERSTORMS: LIGHTNING DISPLAYS DURING TORRENTIAL, DESTRUCTIVE RAINS IN ENGLAND.



Above:
WHEN THE WEEK-END STORMS
WERE AT THEIR HEIGHT IN
LONDON: LIGHTNING FLASH-
ING OVER ROOF-TOPS AT
PUTNEY.



Right:
DURING THE BIG STORM OF
SUNDAY, JUNE 21, WHICH
DID MUCH DAMAGE AND HELD
UP TRAVELLERS: LIGHTNING
OVER ESSEX.



IN LONDON ON THE SUNDAY, WHEN THE FLASHES WERE VERY VIVID
AND THERE WAS TORRENTIAL RAIN: FLOOD-LIT AND LIGHTNING-LIT
SHELL MEX HOUSE, VICTORIA EMBANKMENT.



LOOKING TOWARDS THE HEART OF LONDON FROM TULSE HILL, S.W., DURING THE GREAT WEEK-END STORM
WHICH CAUSED MUCH INCONVENIENCE TO TRAVELLERS AND OTHERS—THE BIG BEN CLOCK TOWER OF
THE HOUSES OF PARLIAMENT TOWARDS THE LEFT.

VIOLENT thunderstorms broke over Southern England on Saturday, June 20, and early on the 21st. To take but one point, Rushmoor Arena, Aldershot, suffered from thunder and lightning; hail and rain, and the famous Tattoo, whose last performance was in progress, was carried out under terrible climatic conditions. Both the troops and an audience of some 76,000 "carried on." On the Sunday, later, there was another great thunderstorm over the country, and, in addition to much material damage, there were several casualties. The London Regional programme of the B.B.C. was interrupted for 45 minutes, from 9.33 p.m., lightning having struck the aerial at Brookman's Park. St. Alban's Abbey was struck twice. Many motorists and railway passengers were held up and the Channel steamers on the Folkestone-Boulogne route were delayed.

THE RUSSIAN BALLET.

BEING AN APPRECIATION OF

"THE BIRTH OF BALLETS-RUSSES": By PRINCE PETER LIEVEN.*

(PUBLISHED BY GEORGE ALLEN AND UNWIN.)

LONDON has, at this moment, singular opportunities of cultivating its taste for ballet, and doubtless will not neglect the means of grace. For we, who are reputed to be so insensitive to the subtler forms of art, have always been ardent admirers of the Russian Ballet. Prince Lieven, writing with intimate knowledge of the ballet since its inception twenty-five years ago, tells us that, while the Diaghileff style has never commended itself in Germany, "it seems to me that if the art of ballet is destined to survive anywhere, it is certainly in England. In Russia the survival of ballet was mainly due to the Tsarist régime, the Court atmosphere. . . . There was no general interest in ballet. In England, on the other hand, there apparently exists precisely such a general interest. Ballet is appreciated not only by dignitaries and snobs, but by middle-class people, by shop assistants, typists and postmen. It is this which guarantees the possibility of ballet flourishing in England. It answers a need of the public as a whole."

And yet it is not a native art, nor one which might be expected to flourish among either the "dignitaries and snobs" or the "shop assistants, typists and postmen" of England. On the other hand, its attraction for the British public has not been one of mere *bizarrie* or exoticism. The present writer well remembers his first acquaintance with the Russian Ballet at Covent Garden in 1911. It was an apocalyptic experience. Here, one felt, was a whole new and unguessed world of art opened up; though one had travelled, to the best of one's opportunities, in the realms of gold, this was a realm undreamed of. Music of Schumann and Chopin and Weber, familiar for as long as one could remember, took on a new imaginative interpretation as it was bodied forth visually, and yet ethereally, in such lovely creations as "Carnaval," "Les Sylphides," and "Le Spectre de la Rose." Many Englishmen must have felt the same magic of revelation. The old ballet had never been much more than pattern and rhythm, but here was a new principle in art. "It was left to Diaghileff and his friends to complete the revolution by making music the basis of the ballet. This was Diaghileff's chief innovation and constitutes the main difference between *Ballets-Russes* and the Imperial Ballet. The acceptance of the principle of the primary importance of the music had implications which led the Diaghilevians far." This was music doubly spiritualised.

In sum, the spectator realised that he was confronted with what Prince Lieven rightly describes as an exceptional form of artistic unity. "Music, drama and spectacle attain organic fusion only when combined in ballet form. Drama alone, of course, can give an impression of totality, but it dispenses with music. Opera, in spite of many attempts, notably Wagner's, does not in my opinion achieve this fusion. It is hampered by many obstacles, and the obstacles are, perhaps, impossible to overcome. Music is irrational, and words can never be absolutely divorced from their rational meaning." In ballet, "the music, the dances, the costumes and décor, are equally removed from the rational plane, and can thus easily be fused to create a single complex impression."

This remarkable artistic invention—for, as we shall see, it owed little to any predecessor—had its origin among a group of young Russians who, in the 'nineties, called themselves the "Pickwickians." One of the "founder members" was the distinguished artist who still lives in Paris, and who will always be remembered as one of the three greatest influences on the Russian ballet—Alexandre Benois. Another was a brilliant but eccentric young Jew named Rosenberg, who later took his grandfather's name of Bakst. Another, Filosofov, introduced to the circle his cousin, Serge Diaghileff, an affected young dilettante (or so he seemed), who at that time was coquetting with all the arts without capturing any. His connection with the Imperial Theatre directorate was short-lived, for neither his airs nor his ideas were popular; he was dismissed through hostile personal influences, and he never recovered favour with official circles. This, though a heavy setback at the time, was an advantage to the development of the "Ballet Russe," the essence of which was that it was a revolt against accepted forms. Prince Lieven reminds us frequently—and the reminder is necessary—that the Diaghileff ballets were in no sense an offshoot of the old Imperial ballet, as is so often supposed. Actually, ballet was not a particularly popular form of art in Tsarist Russia; it existed chiefly as a Court convention, there was little popular interest in it, and, though highly efficient and

decorative, it was shackled and stunted by "classical" conventions. Far from receiving encouragement in St. Petersburg, Diaghileff's company was, under official instructions, frowned upon by Russian Embassies abroad; and, on the only occasion when it was promised financial support, the Imperial grant was suddenly and arbitrarily retracted. The greatest performer which the organisation ever produced, Nijinsky, was expelled from the Imperial ballet in 1911, for an indiscretion of costume which was probably accidental.

We anticipate, however. Long before these events, the group of unknown young artists not only exchanged views among themselves, but gave them to the startled (or amused) public in a periodical called "The World of Art" (*Mir Iskustva*). It was by a chance conjunction of talents that their collaboration crystallised in the ballet. As early as 1902 Benois and Tcherepnin had composed a ballet of a new kind, called "Le Pavillon d'Armide." It was not until five years later that the authors had an opportunity of producing their work, and the performance, though artistically successful, was attended by "incidents" which showed that the new art was never likely to thrive in the official atmo-

sphere. Nevertheless, the occasion was momentous, for it was at this time that Benois recruited two remarkable artists on whom much of the ballet's future depended—Fokine the choreographer and Nijinsky the dancer. Pavlova also appeared in the first performance of "Le Pavillon," but she never identified herself completely with Benois and Diaghileff's venture. In the following year (1909), Diaghileff, who was managing a season of Russian opera in Paris, combined it with a repertoire of ballet. This Paris season was the birth of the "Ballets-Russes," which soon became an organisation entirely divorced from the Russian theatre and well established in all the capitals of Europe. There followed a series of brilliant productions, admirably described by Prince Lieven (who considers "Petrushka" to have been the high-water mark), but too well known to need mention here. Though many others contributed and have continued to contribute, the chief glory of this imperishable creation belonged to three men of genius—Diaghileff, the man of achievement; Benois, the artistic driving power; and Fokine, the choreographer. To these dynamic creative spirits must be added the names of two performers who are never likely to be excelled in their art—Nijinsky, that "idiot of genius," who seems to have had no real existence or personality outside the theatre; and the lovely, incomparable Karsavina, a woman who brought not only beauty but intelligence to all she touched. When the "Parliament" of artists was at its zenith, the collaboration was one of the most extraordinary things that has ever been seen in art; there was no "author," no "composer," but the work of imagination which gradually came into being was the joint product of the talents and enthusiasms which had been brought to bear upon it.



LÉONIDE MASSINE: THE GREAT DANCER AND CHOREOGRAPHER AS HE WAS IN 1914. A DRAWING BY LÉON BAKST.

Reproduced from "The Birth of Ballets-Russes," by Courtesy of the Author and of the Publishers, Messrs. George Allen and Unwin.



IRINA BARONOVA.



ALEXANDRA DANILOVA.



TAMARA TOUMANOVA.

STARS OF THE BALLETS-RUSSES AT THE ROYAL OPERA HOUSE, COVENT GARDEN.

strongly that a decline in the Russian ballet set in as soon as Diaghileff began to strive for "modernism" for its own sake; and certainly those who saw the first performance in London of "Le Sacre du Printemps" will remember feeling that a new and disquieting spirit had come over the Russian ballet. Today, happily, we see a revulsion against that mere striving after the startling. Prince Lieven is a warm admirer of the present "Ballets-Russes." The "three little goddesses"—Baronova, Toumanova, and Riabouchinska—he regards as "marvellous," and "technically streets ahead of anything I can remember." In Colonel

de Basil he sees "the man by whose efforts the Russian Ballet lives and shines again. . . . the beautiful art into which he has instilled new life will last." It surely cannot fail to do so.

C. K. A.

* "The Birth of Ballets-Russes." By Prince Peter Lieven. Translated by L. Zarine. With Forty Illustrations. (George Allen and Unwin; 25s.)

IN MANDATED SOUTH-WEST AFRICA, WHERE NAZIS HAVE CAUSED GOVERNMENT FAILURE.



THE OVAMBO OF SOUTH-WEST AFRICA—A SOUTH AFRICAN MANDATE IN WHICH NAZI INTERFERENCE IS REPORTED TO BE RIFE: WOMEN COOKING CORN.



AN EXTRAVAGANT STYLE OF COIFFURE AMONG THE OVAMBO, WHO LIVE IN NORTH-EASTERN SOUTH-WEST AFRICA: PLAITS OF PALM-FIBRE STRENGTHENED WITH ANIMALS' SINEWS.



OVAMBO SMITHS MAKING SPEAR-HEADS: MEN AT WORK WITH BELLOWS MADE OF HUCKSKIN.



WOMAN'S DAILY TASK IN OVAMBOLAND: GIRLS WEARING HEADS MADE OF OSTRICH-EGG SHELL.



AN OVAMBO GRAIN-BASKET WITH A GRASS COVER: A STORAGE-BIN WOVEN BY THE WOMEN; SUPPORTED ON SIX WOODEN LEGS.

AN OVAMBO CHIEF'S UNMARRIED DAUGHTER: ONE OF THE WOMEN WHO HAVE TO WEAVE AND MAKE BASKETS, BESIDES CARRYING ON HOUSEHOLD DUTIES.



AN OVAMBO WOMAN WEARING COPPER MARRIAGE ANKLETS (WEIGHING 6-8 LB.); A DRESS OF TANNED BUCKSKIN; OSTRICH-EGG SHELL BEADS; AND IVORY.



AN OVAMBO GRANARY WHICH, WHEN FULL, IS A SIGN OF WEALTH AND SOCIAL STANDING: A BASKET ON WOODEN LEGS.

ATTENTION has been focussed on South-West Africa of late by the report of the South-West African Commission. This recommends the abolition of the present system of government in that Mandated Territory, stating that Nazi interference has rendered it a failure. South-West Africa, annexed by Germany in 1884, was surrendered to the forces of the Union of South Africa in 1915. It is administered by the Union under a League of Nations Mandate. The Administration is conducted from Windhoek. We give here photographs of the Ovambos, who dwell in the north-eastern districts of the country. They are a shy, primitive people, who were

very little affected by the German régime. Their country swarms with game of all descriptions and they are clever hunters. They have a certain degree of social organisation and each member of an Ovambo kraal has his, or her, detailed work to do. Some make bows and arrows and hafts for knives; others spear-heads, arrow-heads, hoes, or axes. The Ovambo smiths obtain their iron-ore from Angola, to the north. The women are adept at making long strings of beads from the shell of ostrich eggs. These beads form the greater part of Ovambo dress and are strung in layers about the hips and the neck and worked into the hair.

TO REMAIN IN AUTONOMOUS LEVANT STATES? FRENCH TROOPS IN SYRIA.

QUESTIONS affecting France's future relations with Syria and the Lebanon were discussed at a meeting at the Quai d'Orsay on June 16. This was presided over by M. Vienot, Under-Secretary for Foreign Affairs, and was attended by General Gamelin, General Georges, General Mouchard, M. Leger, M. de Saint Quentin, and M. le comte de Martel, High Commissioner in Syria. According to the "Echo de Paris," the questions considered were the constitution of Syria and the Lebanon into independent republics allied to France; to be called "the States of the Levant." It appears likely that two treaties will shortly be signed. Their main provisions will probably be as follows: (1) Syria and Lebanon will become independent States, in the same way as Iraq. They will be admitted to the League of Nations next September, if possible. A formal alliance will exist between France and each State.

[Continued on right.]



THE FRENCH FORCES IN SYRIA, WHICH WOULD REMAIN ON DUTY EVEN IF THE MANDATED SYRIAN STATES WERE GRANTED AUTONOMY: MOROCCAN SPAHIS AT A REVIEW HELD AT DAMASCUS.



THE FRENCH CAMEL CORPS ("MEHARISTES") IN SYRIA: THE OFFICER COMMANDING A DETACHMENT, HIS FEET BARE LIKE THOSE OF HIS MEN; WITH THE STANDARD-BEARERS BESIDE HIM.



THE FRENCH CAMEL CORPS; AND CIRCASSIAN CAVALRY IN THE FRENCH SERVICE IN SYRIA: THE COMMANDER OF A DETACHMENT OF "MEHARISTES" MOUNTED ON A SUPERBLY CAPARISONED WHITE CAMEL; HIS STANDARD-BEARER BESIDE HIM.

(2) Special provision will be made for the protection of all minorities and foreign colonies under the guarantee of the French Government. (3) A conference will be held to deal with interests common to both the future Republics, probably under the presidency of a French Ambassador, who will reside alternately at Beirut and Damascus. (4) French troops will remain in occupation, in virtue of the treaties of alliance with France, but will be quartered in circumscribed areas. The implications of the new plan for Syria's future may be judged from the following comments by Mme. Tabouis, which appeared in the "Œuvre." "The Syrian

[Continued on right.]



CIRCASSIAN (TCHERKESS) CAVALRY IN THE SERVICE OF THE FRENCH IN SYRIA: DESCENDANTS OF COLONISTS BROUGHT FROM THE CAUCASUS BY THE TURKS AND ESTABLISHED IN CERTAIN CITIES AS GARRISONS.



FRANCE'S MILITARY MIGHT IN SYRIA: MEN OF THE CAMEL CORPS, BAREFOOTED, AND MOUNTED IN A CHARACTERISTIC STYLE ON THE HUMPS OF THEIR BRIGHTLY CAPARISONED BEASTS.

Continued.]

Mandate has cost France enormous sums," she wrote. "In addition, France has had to immobilise a large number of troops. Further, French material interests in the Levant are of the slightest importance. France will appear to everyone as a nation that stands by her undertakings. At Geneva in September she will have two more supporters, in the case of war. Syria and Lebanon will be our allies. The country can only congratulate itself on this first act of MM. Blum and Delbos. Further, this emancipation of the Levant States will be in keeping with the spirit of equality and justice among peoples which the League of Nations is spreading in the world." Mme. Tabouis also suggested that France will station at least 13,000 troops in the new "independent" Syria. A *résumé* of the facts of the situation in Syria may be of some interest. The country was originally organised into five territories, but since January, 1925, two of these, namely Damascus and Aleppo, have been united to form the single State called the Republic of Syria. The remaining territories are those of the Jebel Druse in the extreme south, on the Trans-Jordan border, of Lebanon on the southern part of the coast, adjoining Palestine, and of Latakia (Alawiyah), lying on the coast to the north of the Lebanon. Finally, also on the coast, in the extreme north-west is the autonomous Sanjak of Alexandretta. The State of Syria, which includes the four cities of Damascus, Homs, Hama, and Aleppo, may be said to be Arab; in contrast to the Lebanon, which is predominantly

Levantine. The Jebel Druse is said to be tolerant of the French connection. Large sums have been spent on public works in this area. The Lebanese Republic has a mixed population of about a million, nearly half of whom are Christians of various sects, while the rest are Moslems and Druses, with small numbers of Jews. The Maronite church, the traditional friend of France since the Crusades, is thought, however, to have somewhat changed its attitude of late years. In the Republic of Latakia French rule is more direct and popular than in Syria and Lebanon. Here dwell the Alawites, whose religion is a strange mixture of Christianity, Islam, and paganism, and the Ismailis—followers of the Aga Khan. Twenty-five thousand Assyrians are also to be settled in Latakian territory. Finally, in the Sanjak of Alexandretta the majority are of Turkish speech, and Turkish propaganda is very strong here. From these facts it can be seen that Syria presents a problem of the greatest perplexity. As a correspondent in "The Times" recently remarked: "Syria's recent history of boycotts and bombardments, riots and rebellions explains why uniforms are so common in its cities and on its high roads." Elsewhere the same correspondent gives as examples the French troops, Spahis, Senegalis, and Annamites, Customs guards and police, the militia-men of the Syrian States, not to mention the postmen and gendarmes. Some of the more picturesque uniforms to be seen in Syria form the subjects of our very striking photographic illustrations.

AMERICA WINS THE WESTCHESTER CUP: THE SECOND, AND DECISIVE, MATCH AT HURLINGHAM.



THE NO. 3'S IN ACTION—PLAYERS WHO TAKE PART IN ATTACK AND DEFENCE: MR. S. B. IGLEHART (U.S.A.; LEFT) AND MR. E. H. TYRRELL-MARTIN (CAPTAIN; GREAT BRITAIN).



AT THE BRITISH GOAL: MR. E. PEDLEY (U.S.A. NO. 1) "MARKED" BY CAPTAIN H. P. GUINNESS (G.B. BACK).



THE DECISIVE MATCH FOR THE WESTCHESTER CUP—WON BY THE UNITED STATES: A GENERAL VIEW OF THE PLAY AT HURLINGHAM ON SATURDAY, JUNE 20.



AFTER THE U.S.A. HAD BEATEN GREAT BRITAIN: H.R.H. THE DUCHESS OF GLOUCESTER HANDING THE WESTCHESTER CUP TO MR. W. F. C. GUEST, THE AMERICAN CAPTAIN.

It will be recalled that the first of this year's series of matches for the Westchester Cup was played at Hurlingham on June 10. The United States then beat Great Britain by ten goals to nine in one of the finest games of polo ever seen. As we noted last week, when illustrating the first

(Continued below.)



STOPPING AND TURNING SHORT TO TAKE UP NEW POSITIONS: MESSRS. S. B. IGLEHART (LEFT) AND E. H. TYRRELL-MARTIN.



WHEN THE UMPIRE STOPPED THE MATCH FOR THE PONY TO BE CAUGHT; A DEBATED ACTION: MR. IGLEHART FALLS, BUT DOES NOT SEEM TO BE INJURED.

match, the second was to have been played on the 13th, but was postponed because of the rain-soaked ground. It was played on Saturday, the 20th, when the United States beat Great Britain by eight goals to six, thus retaining the trophy, holding it for the eighth time since the inauguration of the contests in 1886. Britain has won four times—in 1886, 1900, 1902, and 1914. Since the Great War there have been five challenges for the Cup.

ROMAN GLASS: A COMMONPLACE IN FOURTH-CENTURY EGYPT.

EVIDENCE THAT ROMAN TABLE-GLASS WAS AN EVERYDAY COMMODITY AFTER CONSTANTINE REMITTED THE GLASS TAX: NOTABLE DISCOVERIES AT KARANIS, IN THE FAYUM, BY THE UNIVERSITY OF MICHIGAN NEAR EAST RESEARCH EXPEDITION UNDER J. L. STARKEY AND E. E. PETERSON.

By D. B. HARDEN. Assistant Keeper, Department of Antiquities, Ashmolean Museum, Oxford.
(See Illustrations on the next two pages.)

EGYPT, especially its ancient capital, Alexandria, has long been known as one of the principal centres of glass-making in Roman times. By some authorities, indeed, it is thought that the process of blowing glass was invented there by Alexandrian glass-workers about the beginning of the Christian era.

In recent years excavations on Roman sites up and down the Nile Valley have added much to our knowledge of the Romano-Egyptian glass industry, and have shown not only that such glass was made

while the glass tax was in being, Alexandrian works produced, apart from common bottles and unguent vases of green ware, bowls and flasks of colourless glass, possibly lead-crystal in fabric. These, which they had begun to make in the second century, were exported all over the Empire, and have been found as far afield as Britain and Scandinavia. These vessels were often decorated with beautiful cut geometrical and figure patterns. An example of one such piece, which was found at Girtton, in Cambridgeshire, is illustrated (Fig. 2). When Constantine remitted the tax the trade turned to mass-production of cheaper wares, and naturally-tinted green and yellow table-glass became the rule. If colourless glass was made at all, its technique deteriorated: it became bubbly and greenish in tone, and its designs were far less carefully executed.

Let us look at some specimens of this fourth-century table-ware that have turned up at Kôm Aushim. Fig. 4 shows a group of six glasses found together in a *cache*, as well as some pottery and household implements found with them. Notice the globular flask in the centre of beautifully thin glass, scarcely a sixteenth of an inch thick on the body and hardly thicker on the neck. Round the shoulder it has a strengthening collar of drawn glass, pinched out at intervals into flat ears. The glass to the left is a jar, of much thicker metal than the flask. It has a heavy foot-ring and a thick zigzag coil, joining the rim and shoulder, which succeeds both in stabilising the vase and supporting and strengthening the widely outspread rim. The remaining glasses in the group are dishes and bowls. The one in the centre is oval; the remainder are circular. All these glasses are of yellow glass, except the bowl on the right, which is green. Fig. 3 shows the *cache* as it lay in the sand-filling of a niche. Figs. 8 and 16 show close-up views of the four dishes and bowls.

Fig. 11 represents a portion of another group, which contained in all eleven glasses. At the back can be seen two of the oval dishes; between them is a shallow bowl on a stem. Curiously enough, stemmed bowls are rare in Roman times, in contradistinction to Renaissance and modern usage, when the stem has become one of the most widespread elaborations of the glass-worker's technique. In the front row are three shallow bowls on foot-rings, and to the left and right, upside-down, are two V-shaped glasses which are not, as one might imagine, footless cups, but are lamp-glasses.

Until the fourth century A.D., the Greek and Roman world used clay lamps of the well-known type for indoor lighting (an example appears in Fig. 4); but about this time the reflecting power of glass was realised, and men began to adopt a new system of lighting by filling a glass vessel like one of these with water, floating oil on the water, and supporting in the centre, by one means or another, a lighted wick fed by oil. Glass lamps of this nature grew rapidly in popularity, and since then the large churches and mosques of the East, right down to the present day, have often been lit by composite chandeliers each holding numerous little glasses. In a room in a small house, one or two of these glasses would give as much light as twice or even three times the number of

clay lamps. No wonder the glass lamp became so popular. A larger example, of brownish-yellow glass, decorated with a ring of blue glass blobs, is shown in Fig. 15.

Fig. 10 depicts two perfect little stemmed wine-glasses of this fourth-century green ware. These two were found together, along with a third not illustrated. The one on the right is decorated with a spiral thread, the one on the left is plain. To point a contrast with these, an earlier cut-glass cup of colourless ware current in the second and third centuries is shown in Fig. 9. This cup, though it was found in a fourth-century house, must have been made at least a century earlier, and was a family heirloom; it had been carefully preserved with another like it in a niche in a wall. Notice the beautifully even shape, and the finely-cut facets and horizontal lines.

More spectacular than the bowls and cups are the flasks and jugs, Figs. 1, 5-7, and 12-14. Fig. 5 is a plain flask of greenish ware, similar in shape to the flask in Fig. 12. Figs. 6, 7, and 12 show flasks with various types of decoration. The first two, of green and brown glass respectively, have "corrugations" on the body which have been made by blowing the paraison or bulb of glass into a cylindrical corrugated mould and then finishing the body by free-blowing, which causes the corrugations to contract and expand according to the contours of the vessel. The S-form of the corrugations on Fig. 6 has been obtained by slightly rotating the blow-pipe. The ribs on Fig. 12 have been made by pinching up the glass with a pair of "tongs."

Fig. 14 represents a cylindrical jug of yellow glass which is decorated with a scratched pattern of lines and facets imitating the earlier cutting. Fig. 1 is a nice little wine-jug of yellow glass with a trefoil lip and a foot-ring. Fig. 13 shows a most graceful jug, of perfect proportions, which was originally green, but has weathered to a delightful patina of milky-white and pink. It is hard to imagine a more admirable effect of aging and weathering on an object of art.



FIG. 1. FOUND IN EGYPT, IN A HOUSE OF THE EARLY FOURTH CENTURY A.D., ON THE MOUND OF KÔM AUSHIM IN THE NORTHERN FAYUM: A WINE-JUG OF YELLOW GLASS WITH TREFOIL LIP AND FOOT-RING. (5½ IN. HIGH.)

Photograph by the University of Michigan Near East Research Expedition.

for export to other provinces of the Roman Empire, but also that it was in common use by the Egyptian villagers themselves. On the mound of Kôm Aushim, on the north edge of the Fayûm, where the Near East Research Expedition of the University of Michigan has conducted a series of annual expeditions since 1924, complete glass vessels have been found in considerable quantities in the ruined houses—not in one or two of the larger houses only, but in the smaller houses as well. The best-preserved houses on the mound were those of the fourth century A.D. These have often yielded whole groups of yellow and green glass dishes, bowls, flasks, and jugs, which have been stored away in large pottery jars let into the sandy floors of the cellar rooms, or in niches in the walls or blocked-up doorways. In other words, this was the ordinary table-ware of the owner of the house, stored away ready for production on festive occasions. Why they were left in their hiding-places to delight the eyes of modern archaeologists rather than taken away by their owners when the houses were abandoned remains a mystery. All the evidence shows that the village was gradually deserted and not suddenly destroyed by fire or sword. It cannot be, surely, that the owner forgot where his store of glass lay; and it is unlikely that a sudden change of fashion would cause him to leave his glass hidden. All we can argue is that this very abandonment of such quantities of glass suggests that the material was cheap. Probably it was little more highly priced than the contemporary glazed pottery. Conditions, in fact, were much as they are to-day, when glass and china are found together in civilised dining-rooms.

We have a little piece of historical information which helps to explain why glass suddenly became so popular in Egypt and elsewhere at the beginning of the fourth century A.D. Two Roman Emperors



FIG. 2. FOUND AT GIRTON, CAMBRIDGESHIRE: AN EXAMPLE OF GLASS MADE AT ALEXANDRIA AND EXPORTED ALL OVER THE ROMAN EMPIRE, EVEN TO BRITAIN—BASE AND SIDE VIEWS OF A BOWL OF COLOURLESS, MOULD-PRESSED GLASS WITH CUT DECORATION, OF THE SECOND CENTURY A.D. (SIZE OF ORIGINAL, ABOUT 7½ IN. DIAMETER.)

Photograph by Courtesy of the Cambridge Museum of Archaeology and Ethnology.

We may well end our description of these specimens of Romano-Egyptian glass-working with this piece, which shows to a nicety the full power over their medium of expression which these artisan-craftsmen possessed.

MYSTERIOUS HOARDS OF ROMAN GLASS IN 4TH-CENTURY EGYPTIAN HOUSES.

PHOTOGRAPHS BY THE UNIVERSITY OF MICHIGAN NEAR EAST RESEARCH EXPEDITION AT KARANIS IN THE FAYUM. (SEE ARTICLE ON PRECEDING PAGE.)



FIG. 3. JUST AS THE OWNER LEFT IT SOME 1600 YEARS AGO: PART OF THE CACHE OF GLASS AND OTHER OBJECTS SEEN IN FIG. 4, IN SITU IN A BLOCKED-UP DOORWAY IN AN EGYPTIAN HOUSE OF THE EARLY FOURTH CENTURY A.D.



FIG. 4. SIX GLASS VESSELS, A POTTERY BOWL, A POTTERY LAMP, BASKETS, COMBS, AND OTHER WOODEN IMPLEMENTS: HOUSEHOLD UTENSILS OF THE EARLY FOURTH CENTURY A.D. FOUND IN THE CACHE SHOWN IN FIG. 3 ADJOINING.

IN his article on page 1159, which these photographs illustrate, Mr. D. B. Harden mentions that the houses excavated on the mound of Kôm Aushim often yielded whole groups of glass vessels, forming the household table-ware, stored ready for use. As he points out, it remains a mystery why they were not taken

[Continued below.]



FIG. 5. A PLAIN FLASK OF GREENISH GLASS WARE, SOMEWHAT SIMILAR IN SHAPE TO THAT SHOWN IN FIG. 12 (PAGE 1159) AND DATING FROM THE FOURTH CENTURY A.D. (ONE-THIRD OF ACTUAL SIZE.)

away by their owners when the dwellings were abandoned, as the village was apparently deserted gradually and not through some sudden calamity. One suggestion seems to be that, after Constantine the Great had abolished the tax on glass-making imposed by two previous Emperors, Roman glass became so cheap that it was not worth the trouble and risk of carting

[Continued above on right.]



[Continued.]

away in a family removal. Nowadays there are few people, even among the wealthiest, who would leave their glass-ware behind for this reason. At any rate, the argument would hardly apply to the glass cup shown in Fig. 9, which is described as a highly prized heirloom a century older than the house in which it was found. Regarding the two "corrugated" or "fluted" glass flasks shown in Figs. 6 and 7, it may be noted that Mr. Harden explains in detail the method which was used in producing such effects.



FIG. 7. WITH "CORRUGATIONS" ON THE BODY, AS IN FIG. 6 ADJOINING, BUT IN THIS CASE VERTICAL: A FLASK OF BROWN GLASS OF THE FOURTH CENTURY A.D. (ONE-THIRD OF ACTUAL SIZE.)



FIG. 8. TWO DEEP BOWLS, ONE OF YELLOW, THE OTHER OF GREEN GLASS, OF THE EARLY FOURTH CENTURY A.D.: A CLOSE-UP VIEW OF TWO OF THE ITEMS IN THE GROUP SHOWN ABOVE IN FIG. 4. (TWO-FIFTHS OF ACTUAL SIZE.)

FIG. 6. REMARKABLE FOR THE "S"-SHAPED "CORRUGATIONS" ON THE BODY, MADE BY MEANS OF A SPECIAL MOULD: A. GREEN GLASS FLASK OF THE FOURTH CENTURY. (TWO-THIRDS OF ACTUAL SIZE.)



FIG. 9. A HIGHLY PRIZED FAMILY HEIRLOOM: AN EARLY THIRD-CENTURY CUP OF COLOURLESS GLASS, WITH FACETED DECORATION, FOUND IN A HOUSE OF THE EARLY FOURTH CENTURY. (HALF ACTUAL SIZE.)

GLASS IN EGYPT: ALEXANDRIAN WARE USED ALL OVER THE ROMAN EMPIRE.

PHOTOGRAPHS BY THE UNIVERSITY OF MICHIGAN NEAR EAST RESEARCH EXPEDITION AT KARANIS IN THE FAYUM. (SEE ARTICLE ON PAGE 1159.)



FIG. 10. TWO PERFECT LITTLE STEMMED WINE-GLASSES OF THE FOURTH CENTURY GREENWARE FOUND TOGETHER: THAT ON THE RIGHT WITH A SPIRAL THREAD AS DECORATION; THE OTHER PLAIN. (ONE-THIRD OF ACTUAL SIZE.)



FIG. 11. PART OF A GROUP OF YELLOW GLASS VESSELS FROM A HOUSE OF THE EARLY FOURTH CENTURY: DISHES AND BOWLS (ONE STEMMED) AND TWO LAMP-GLASSES (LEFT AND RIGHT).

JUST as, in modern times, methods of illumination have progressed from lamps and candles to electric light, so there were improvements in the lighting systems of antiquity. An example is seen in the glass lamp illustrated in Fig. 15. In his article on page 1159, Mr. D. B. Harden recalls that until the fourth century A.D., the Greek and Roman world

(Continued below.)



FIG. 12. STILL CONTAINING ITS WOODEN STOPPER: A YELLOW GLASS-FLASK OF THE FOURTH CENTURY A.D. RIBBED BY PINCHING-UP THE GLASS WITH TONGS. (ONE-THIRD OF ITS ACTUAL SIZE.)

used clay lamps of the type shown in Fig. 4 on page 1160, but at that period the reflecting power of glass became known, and the new glass lamps then introduced, giving thrice the amount of light, rapidly grew in popularity, and are, indeed, still used in some eastern mosques and churches. One of the chief centres of glass-making in Roman times

(Continued above on right.)



FIG. 13. A GRACEFUL JUG OF GREEN GLASS BEAUTIFULLY WEATHERED TO A PATINA OF MILKY WHITE STREAKED WITH PINK: A RELIC OF THE EARLY FOURTH CENTURY. (ABOUT ACTUAL SIZE.)

was Alexandria, and from it glass ware was exported throughout the Roman empire, even as far afield as Britain and Scandinavia. In connection with the second-century glass bowl found at Girton, near Cambridge (illustrated in Fig. 2, on page 1159), we may

(Continued below.)



FIG. 14. A FOURTH-CENTURY CYLINDRICAL JUG OF YELLOW GLASS WITH SCRATCHED PATTERN OF LINES AND FACETS IMITATING THE EARLIER CUTTING TECHNIQUE. (TWO-FIFTHS OF ACTUAL SIZE.)

recall that in Dr. Cyril Fox's scholarly volume, "The Archaeology of the Cambridge Region," there are many allusions to discoveries of Roman glass. Thus, for example, he writes: "Two rich interments at Girton (preserved in Girton College and the Cambridge Museum) . . . can safely be dated in the Antonine period. . . . The deposits were contained in wooden boxes which had perished. In each a glass jug formed the cinerary; . . . there were glass dishes and flasks, platters, and a cup of terra sigillata."



FIG. 15. IMPROVED LIGHTING METHODS WHICH SUPERSEDED POTTERY LAMPS (E.G., ONE IN FIG. 4): A GREENISH-YELLOW LAMP-GLASS WITH A RING OF BLUE GLASS BLOBS. (HALF ACTUAL SIZE.)

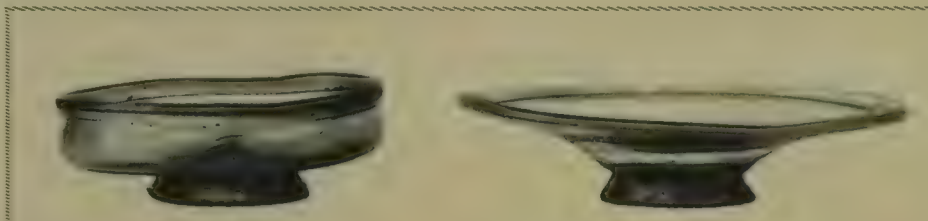


FIG. 16. A CIRCULAR BOWL AND AN OVAL DISH, BOTH OF YELLOW GLASS (EARLY FOURTH CENTURY A.D.): ITEMS FROM THE GROUP SHOWN IN FIG. 4 ON PAGE 1160. (A QUARTER OF THEIR ACTUAL SIZE.)

The World of the Kinema.

By MICHAEL ORME.

OLD FAVOURITES IN NEW GUISE.

TWO old classics of the screen have returned, adding to memories that are still green the brave new glories of technical progress—"Show Boat," at the Leicester Square Theatre, and "Broken Blossoms," at the London Pavilion.

Miss Edna Ferber's great novel was brought to the American stage ten years ago, to London about the same time, and to the screen a couple of years later. Since then Mr. Jerome Kern's haunting melody, "Ol' Man River," magnificently sung by Mr. Paul Robeson, has never ceased to echo in our ears, nor has it ever fallen out of favour as an orchestral piece or failed to be forthcoming in answer to public clamour whenever Mr. Robeson appeared on the concert platform. And, indeed, in "Ol' Man River" all the warmth, the simple emotions of the river show-folk, and the endless voyages of the floating theatres up and down the Mississippi are epitomised. It is the theme-song of "Show Boat," the *point d'orgue* of a drama that reflects the river as it "still goes rollin' along." The young Magnolia, venturing so far afield from the sheltering show-boat with her romantic lover, Ravenal, to face the fluctuating fortunes of a gambler's wife in Chicago, is saved from penury by the old melodies she heard in her youth. In her turn she hands on the torch to her daughter, Kim. Her rise to international fame sends the picture hurrying to London and to New York, where elaborate stage spectacle holds the screen, and Ravenal, much chastened and somewhat unconvincingly aged, deserts his duties as a stage-door keeper to witness Kim's triumph in happy reunion with her mother.

This new ending is not an inspired innovation, nor is it in tune with the spirit of the story. For "Ol' Man River" is still tugging at our heart-strings, still crooning somewhere in the background, and we would fain return to the source of all the joys and sorrows that have so movingly, so humanly, so humorously impinged on the crowded canvas of Magnolia's career. But the finale is, after all, of small importance in an entertainment generously planned and moulded into a glowing cavalcade by the director, Mr. James Whale. He brings to the scenes

Winnipeg's adorable Captain Andy. To see him tackle, single-handed, the strenuous business of a hoary melodrama after the defection of his company is in itself a joy. So, too, is Miss Helen Westley's formidable Parthy, and there is a plaintive note in Miss Helen Morgan's gentle, tragic Julie that is silenced, all too soon, when she fades out of the picture. For, long as it is, there are a few loose ends and occasionally a sentimental over-emphasis. Yet such minor blemishes are more than balanced by the quality this production has of having been lived and felt and loved by all concerned in its making.

We must propel our minds even farther back into the past—some sixteen years, indeed—to recall the first "Broken Blossoms," but to those who saw Mr. D. W. Griffith's poignant rendering of the famous Limehouse drama from the pen of Mr. Thomas Burke, recollection will come easily. On my mind, at least, the production and the acting of Miss Lillian Gish and Mr. Richard Barthelmess made an indelible impression. The new talking version of the old screen classic comes from the Twickenham Studios, sponsored by Mr. Julius Hagen and directed by Mr. Hans Brahm. It is a powerful piece of work, and the story, balanced between brutality on the one side and an idyll of the slums on the other, is still compelling in its sordid truth and tender idealism. But, in finding a voice, the tale of the Chinaman who found beauty in an ill-treated, half-starved child and sought to treasure it has found, too, a harsher statement which, to some extent, banishes the dim, shy beauty one remembers. The love of the Chinese exile for the dockside waif is, perhaps, too delicate, too mute, to hold its own against the raucous voice of the savagery and sordidness that breaks its blossoms. Against a finely composed background of wharf, river, and alley-ways, the realism of the drama overshadows its poetry. Yet poetry there is in the lovely portrayal of the child by Miss Dolly Haas, the little

German actress with English blood in her veins. One connects Miss Haas with light-comedy parts and boyish travesty. "Girls Will be Boys" is the only film she had hitherto made in England. In "Broken Blossoms" she reveals a sense of character and a depth of emotion that place her at once on an entirely different level.

This study of bruised and battered childhood grasping any little shred of brightness that comes its way is wholly lovely. It rings true, in silence and in speech. A fragile, furtive creature, unconscious of her grace and of her pathos, Miss Haas has found—instinctively, it would appear, so natural is she—the soul of "Broken Blossoms."

A BIOGRAPHICAL FILM.

Biography has rarely donned a dramatic cloak and invaded the screen with so much dignity as in "The Story of Louis Pasteur," a Warner picture presented at the New Gallery. It traces the career of the great French scientist



"BROKEN BLOSSOMS"—FROM THOMAS BURKE'S "CHINK AND THE CHILD"—AT THE LONDON PAVILION: EMLYN WILLIAMS AS CHEN AND DOLLY HAAS AS LUCY.

"Broken Blossoms" was produced as a silent film by D. W. Griffith and brought fame to Lillian Gish and Richard Barthelmess. The new sound version, from the Twickenham Film Studios, has Dolly Haas and Emlyn Williams as its stars. Emlyn Williams himself made the adaptation from "Chink and the Child" and the Griffith film. Julius Hagen produced.

whose chemical research work was scoffed at by his contemporaries until its results could no longer be ignored, and the man who changed the whole course of medical history won world-wide fame. In the teeth of scepticism, and even humiliation, Pasteur pursued his single-minded purpose, shouldered immense responsibilities, and sacrificed his health for the sake of humanity. Here is a great subject, containing all the elements of drama in a struggle against incredulity and prejudice. It deals with serious matters. One cannot be playful or even sentimental about the discovery of microbes. The director, Mr. William Dieterle, handles the theme firmly, intelligently, and seeks no other relief than that which arises from Pasteur's happy home life and the marriage of his daughter to a young doctor converted to the scientist's theories. Yet the picture is neither gloomy nor monotonous, nor devoid of the pictorial charm of rural France, finding ample variety in the settings of Pasteur's activities, suspense in the

possible failure or success of his experiments, and emotion in the gradual recognition of his genius. Mr. Paul Muni's study of Pasteur is drawn from life itself. Thus, one feels, he must have lived, thus moved, thus borne himself in hours of trial and of triumph, steadfast, simple, engrossed in the revelations of his laboratory. The highest compliment one can pay to an actor is that one loses all sense of acting and becomes immersed in the problems and preoccupations of the man. A charming portrait of wifely devotion is contributed by Miss Josephine Hutchinson, and Mr. Fritz Leiber, as Pasteur's principal opponent, is outstanding in a company which, if all its members are not as free from American intonations as is Mr. Halliwell Hobbes—an impressive Dr. Lister—is convincing in its ensemble work. "The Story of Louis Pasteur" is thus wholly successful in its courageous approach to a grave chapter of medical history.



"THE STORY OF LOUIS PASTEUR," AT THE NEW GALLERY: BEFORE THE EMPEROR, PASTEUR (LEFT) MEETS THE CRITICISMS OF DR. CHARBONNET AND OTHER FRENCH MEDICAL MEN, ONLY TO BE ORDERED TO RETRACT HIS PAMPHLET URGING DOCTORS TO WASH THEIR HANDS AND STERILISE THEIR INSTRUMENTS BEFORE ATTENDING PATIENTS. Pasteur, who is seen on the left, is played by Paul Muni. Fritz Leiber is the Dr. Charbonnet. Walter Kingsford is the Emperor.

of riverside revelry an imaginative touch that transforms into rare pictorial beauty the crowded levee alive with pleasure-seekers or lazy in the noontide heat, and the top-heavy, flaunting show-boat as it lumbers up to turn its arrival into a royal occasion. Miss Doris Zinkeisen's amusing period designs pick out the jostling, jolly mob of blacks and whites with the flippant finery of the bustle period, and Mr. Paul Robeson's magnificent voice, rising to the poignant, primitive passion of "Ol' Man River," invokes impressive visions of toiling darkies. Mr. Robeson brings a delicious sense of humour and of comfortable domesticity to his rendering of a new song by Mr. Jerome Kern, "Ah Still Suits Me," in which he has the silent, but none the less lively, support of a coloured comedienne, Miss Hattie McDaniel, whose rich coyness has something of Mae West about it. And on the moonlit decks Miss Irene Dunne dreams of love and finds an answer when Mr. Alan Jones, as Ravenal, serenades her from the levee. Miss Dunne, sweet-voiced and graceful, moves through the years with a delicate assurance, bringing sincerity to sentiment and a tremulous courage to her fight with an unkind fate. All the pluck of the show-folk, their resourcefulness, their cheery philosophy, centres in Mr. Charles



"THE STORY OF LOUIS PASTEUR": PASTEUR BELIEVES THAT HE HAS FOUND A CURE FOR RABIES IN DOGS, AND FOR HYDROPHOBIA IN MAN, BUT DARE NOT PUT HIS THEORIES TO THE TEST FOR THE TIME BEING, LEST HE SHOULD CAUSE DEATH.

"The Story of Louis Pasteur" is a Cosmopolitan production released by Warner Bros.

THE "YOGI" SENSATION OF THE SEASON AT SIMLA:

A LIONESS AS VISITOR AT VICEREGAL LODGE.

PHOTOGRAPHS SUPPLIED BY KINSEY BROS., SIMLA.



THE VICEROY'S WIFE HOLDING A LIONESS BY A CHAIN: LADY LINLITHGOW WITH SWAMI KRISHNANANDJI AND HIS TWO PETS AT VICEREGAL LODGE, SIMLA—PHOTOGRAPHED BY LORD LINLITHGOW.



"AND THE LION SHALL LIE DOWN WITH THE" DOG: THE SWAMI'S PET LIONESS AND TERRIER ON THE LAWN AT VICEREGAL LODGE, SIMLA, "IN AN AMITY THAT WOULD HAVE DELIGHTED ISAIAH"—A PHOTOGRAPH BY THE VICEROY.



ON THE WAY TO VISIT LORD AND LADY LINLITHGOW AT VICEREGAL LODGE: SWAMI KRISHNANANDJI WITH HIS LIONESS IN A RICKSHAW CAUSES A SENSATION IN THE STREETS OF SIMLA.



CLAIMED TO BE AN EXAMPLE OF YOGI PHILOSOPHY APPLIED TO THE CONTROL OF WILD CREATURES: SWAMI KRISHNANANDJI WITH HIS PET LIONESS OUT FOR A STROLL IN SIMLA—A CENTRE OF POPULAR INTEREST.



A FORMIDABLE PASSENGER FOR A RICKSHAW: THE FOUR-YEAR-OLD LIONESS FROM KATHIAWAR, WITH HER MASTER, SWAMI KRISHNANANDJI, AND HIS PET TERRIER, ABOUT TO START FOR AN OUTING AT SIMLA.

On June 10 the Viceroy of India and his wife, Lord and Lady Linlithgow, received a very unusual visitor at Simla in the person of a pet lioness brought, with a terrier, by Swami Krishnanandji, of the Krishnaya Ashram, a training school at Jogeshwari, near Bombay. These three friends provided Simla with its greatest amusement of the season. Their association is claimed as a triumph for Yogi philosophy in its control of wild animals. Not only are they on the best of terms together, but the Swami stated that his *ashram* contained also a

number of lions, cows, horses, dogs, snakes, and other creatures living together "in an amity that would have delighted Isaiah." The lioness and the terrier are bosom friends, and the dog acts as its big companion's sparring partner. They will lie down together at a word, and drink simultaneously from the same milk-bowl. The lioness comes from Kathiawar and is said to be four years old. She is friendly to strangers, and in Simla allowed herself to be led about by a little boy, then by a little girl, and afterwards by anyone else who volunteered.

HIGH SEAS AND OVERSEAS MATTERS: SHIPS AND THE SHIPPING OF PICTURES.



A UNITED STATES NAVAL TRAINING SHIP VISITING PORTSMOUTH: THE "OKLAHOMA," WHICH IS ACCOMPANIED BY THE "ARKANSAS" AND THE "WYOMING."

Three battleships of the United States Navy—the "Arkansas" (flagship), the "Oklahoma," and the "Wyoming"—which are on a three months' cruise in European waters, arrived at Portsmouth on June 19 and are remaining there until to-day, the 27th. They form the midshipmen's practice squadron of the American fleet. The "Wyoming," which was demilitarized under the terms of the London Naval Treaty, and had her bulges removed, is classed as a training ship.



H.M.S. "ROYAL OAK" RECONSTRUCTED AT A COST OF ABOUT £1,000,000: THE BATTLESHIP LEAVING PLYMOUTH FOR ONE OF HER TRIALS.

The "Royal Oak," refitted in 1922-24, has now been reconstructed and is undergoing trials. She was completed in May 1916. In Jane's "Fighting Ships, 1935," the following figures are given: Displacement, 29,150 tons, about 33,500 tons full load. Complement, 1009-1146. Length (p.p.) 580 feet, (w.l.) 614½, (o.a.) 620½ feet. Beam about 102½ feet. Mean draught, 28½ feet. She was described as a fine ship, but suffering rather from reduced seaboard.



THE FAMOUS WINDJAMMER "HERZOGIN CECILIE" REFLOATED ON JUNE 19 AFTER HAVING BEEN ON THE ROCKS SINCE APRIL 25: TUGS TOWING HER TO STAREHOLE BAY.

The famous Finnish four-masted barque "Herzogin Cecilie," winner of the grain race from Australia this year, ran on the rocks of Sewer Mill Cove, near Salcombe, Devon, in the early morning of April 25, and it was then thought, as we recorded, that she would sail the seas no more. Later, it was decided that it might be possible to save her. On June 19, the day of



SAFELY ANCHORED IN STAREHOLE BAY, WHERE SHE IS UNDERGOING TEMPORARY REPAIRS: HOLIDAY-MAKERS CHEERING THE SALVED SHIP.

the beginning of the spring tides, advantage was taken of the higher water, and tugs began to work. At last the ship moved under the strain and was drawn steadily further and further from the spot on which she had rested so long. In half an hour, she was safely at anchor in Starehole Bay, there to undergo temporary repairs before being docked.



THE NATIONAL GALLERY TAKING ADVANTAGE OF A NEW ACT FOR THE FIRST TIME AND SENDING PICTURES ABROAD FOR EXHIBITION: PACKING REYNOLDS'S "TWO GENTLEMEN" FOR THE BRITISH ART EXHIBITION TO BE HELD IN AMSTERDAM.

An Act which came into force on April 11, 1935, made it possible for the National Gallery to lend pictures for exhibition abroad. Taking advantage of this for the first time, the Trustees are sending eleven works to the Loan Exhibition of British Art in Amsterdam, which is to be



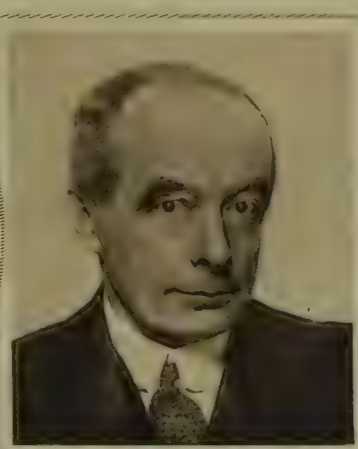
THE NATIONAL GALLERY ASSISTING THE LOAN EXHIBITION OF BRITISH ART IN AMSTERDAM BY HANDLING EXPERTLY FAMOUS WORKS TO BE SENT FROM THIS COUNTRY TO THE MUNICIPAL MUSEUM: PACKING LAWRENCE'S "RED BOY."

opened in the Municipal Museum on July 4. Further, they are packing other valuable exhibits; such as Lawrence's famous "Red Boy," lent by the Earl of Durham. The Exhibition, which is under the patronage of the Queen of the Netherlands and King Edward, will be of great interest

PERSONALITIES: MEN AND WOMEN IN THE HONOURS LIST AND OTHER "NEWS."

**MR. JOHN W. BEAUMONT PEASE.**

New Baron. Chairman of Lloyds Bank and of the Bank of London and South America. Famous also as golfer and lawn tennis player. Has been Master of the Percy Foxhounds.

**SIR HENRY S. CAUTLEY, BT., K.C.**

New Baron. M.P. for East Grinstead since January 1910, and for East Leeds, 1900-06. Has been Chairman of numerous House of Commons Committees.

**LORD DAWSON OF PENN.**

New Viscount. Physician to King Edward VII., King George V., and King Edward VIII. President of the Royal College of Physicians since 1931. Has many honours.

**SIR HERBERT AUSTIN, K.B.E.**

New Baron. Chairman of the Austin Motor Car Company. Recently gave £250,000 to Cambridge University for scientific research at the Cavendish Laboratory.

**SIR (W.) MALCOLM HAILEY.**

New Baron. Lately Governor of the United Provinces of Agra and Oudh. Recently returned from a 10 months' tour as director of the African Research Survey.

**MR. J. A. LYONS, P.C.**

New Companion of Honour. Prime Minister of the Commonwealth of Australia since 1932. Has held various Ministerial posts. Was here for the Silver Jubilee last year.

**MRS. JANET P. TREVELYAN.**

New Companion of Honour. Hon. Secretary of the Foundling Site Appeal Council; Chairman and Hon. Treasurer of the Children's Play Centres Committee.

**MR. HUGH McDOWELL POLLOCK.**

New Companion of Honour. Minister of Finance, Northern Ireland. Belfast Harbour Commissioner. Late Chairman of the Belfast Chamber of Commerce.

**DR. WILLIAM G. S. ADAMS.**

New Companion of Honour. Warden of All Souls College, Oxford. Chairman, Council of Social Service and Federation of Young Farmers' Clubs.

**VISCOUNT WAKEFIELD.**

New G.C.V.O. Patron of many excellent causes. Officially connected with numerous philanthropic enterprises and has many other important interests.

**COL. A. E. WEBB-JOHNSON.**

New Knight. Surgeon to the Middlesex Hospital. Late Consulting Surgeon, B.E.F., France. Consulting Surgeon, Queen Mary's Military Hospital, and Royal Hospital, Chelsea.

**MISS JEAN BATTEN.**

New C.B.E. Honoured for general services to aviation. Famous airwoman. Awarded the 1935 Britannia Trophy after record flight across the Southern Atlantic.

**MR. WILLIAM NICHOLSON.**

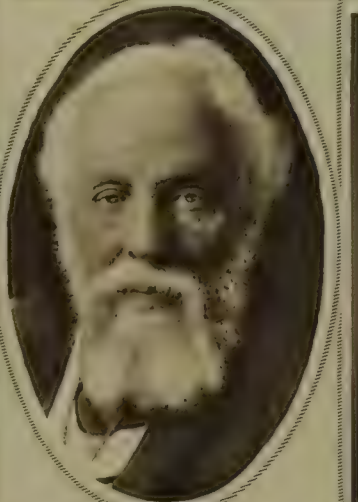
New Knight. A Trustee of the Tate Gallery. Famous for his portraits and etchings. One of the poster artists known as the "Beggartaff Brothers."

**MR. E. GUY DAWBER, R.A.**

New Knight. Architect. Vice-President and Chairman of the Council for the Preservation of Rural England. A specialist in designing and laying out gardens.

**EARL STANHOPE.**

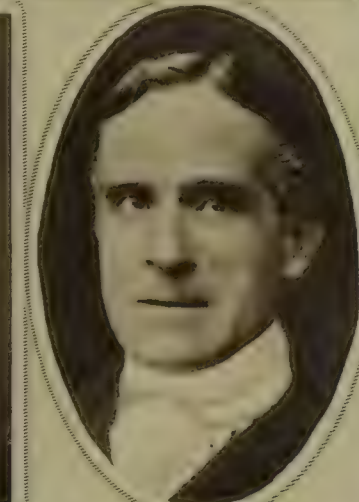
Appointed First Commissioner of Works in succession to Mr. Ormsby-Gore, now Colonial Secretary. Has a seat in the Cabinet. A Conservative. Became Under-Secretary for Foreign Affairs in 1934, succeeding Mr. Eden, promoted. Chief British delegate, Dardanelles Conference.

**THE BISHOP OF EXETER.**

(Lord William Cecil.) Died June 23; aged seventy-three. Second son of the third Marquess of Salisbury, and a brother of the present Marquess. Had democratic tendencies. After leaving Oxford, worked in the East End. Ordained in 1887. Was at Great Yarmouth; then at Hatfield.

**MAXIM GORKY.**

Died June 18. Born in 1868. The literary hero of Soviet Russia, and champion of the *intelligentsia*. World-famous novelist and dramatist. From youth, an active revolutionary. Served in Galicia as a private during the European War. Eventually threw in his lot with the Soviet régime.

**REAR-ADM. T. P. H. BEAMISH.**

Elected M.P. (U.) for the Lewes division of East Sussex in the by-election caused by Captain Loder's succession to the peerage. Represented Lewes, 1924-1931, when he retired owing to ill-health. His majority (over Labour) was 7089. The General Election majority was 14,085.

**MR. A. A. BAUMANN.**

"A.A.B." Died June 20; aged eighty. A political die-hard of the extreme right. Writer of many books and articles. Had careers in the House, at the Bar, and in the City. Former editor of the "Saturday Review." Interested in rubber, tea, and investment trust companies.



THE KING TAKING THE SALUTE AT THE GRAND MARCH-PAST OF THE BRIGADE OF GUARDS ON THE HORSE GUARDS PARADE: HIS MAJESTY (SALUTING) IS THE SECOND MOUNTED FIGURE FROM THE RIGHT IN FRONT; (IN THE FOREGROUND) A GROUP OF FOREIGN ATTACHÉS.



ROYAL BROTHERS: (L. TO R.) THE DUKE OF YORK (SCOTS GUARDS); THE KING (COLONEL-IN-CHIEF, GRENADIER GUARDS); THE DUKE OF GLOUCESTER (HUSSAR UNIFORM); AND THE DUKE OF KENT, LEAVING BUCKINGHAM PALACE.

THE time-honoured ceremony of Trooping the Colour on the Sovereign's birthday took place, for the first time during the reign of King Edward VIII., on June 23, when his Majesty attained the age of forty-two. The historic annual pageant was carried out, with all its traditional splendour, in brilliant sunshine. The King wore the uniform of Colonel-in-Chief of the Grenadier Guards, in compliment to the regiment whose colour was being trooped, and was mounted on a fine bay, which he has been accustomed to ride for some years, saddled with a richly-embroidered State saddle that was made for King Charles I. As he rode down the Mall from Buckingham Palace to the Horse Guards Parade, and during the rest of the ceremony, King Edward was attended by his three brothers, the Dukes of York, Gloucester, and Kent, Prince Arthur of Connaught, and the Earl of Harewood, brother-in-law to his Majesty. Following the royal cavalcade on to the parade ground came the military attachés of

(Continued opposite.)



RIDING A FINE BAY SADDLED WITH THE STATE SADDLE MADE FOR CHARLES I.: KING EDWARD VIII., A REGAL FIGURE, SALUTING CROWDS IN THE MALL.

THE FIRST CEREMONY OF TROOPING THE COLOUR SINCE THE KING'S ACCESSION: SPLENDID MILITARY PAGEANTRY ON HIS MAJESTY'S FORTY-SECOND BIRTHDAY.



DURING THE CEREMONY: THE KING (LOOKING ROUND, PERHAPS TO QUEEN MARY AT A WINDOW); AND (FROM RIGHT TO LEFT BEHIND HIM) THE DUKES OF YORK, GLOUCESTER, AND KENT, PRINCE ARTHUR OF CONNAUGHT, AND LORD HAREWOOD.

Foreign Powers, a glittering array of strange uniforms and decorations. Among the troops paraded were the Household Cavalry, wearing for the first time their new tunics, richly emblazoned on the back in gold with the Royal Cipher, "E. VIII. R." The King's Colour was ceremoniously borne along the ranks, and then in a grand march-past of the whole Brigade of Guards was carried before his Majesty, who took the salute at a point on the Horse Guards Parade just in front of the Horse Guards Arch. From windows above the arch the magnificent ceremony was watched by Queen Mary, with the Duchesses of York, Gloucester, and Kent and other royal ladies. The little Princesses Elizabeth and Margaret Rose were also there. After the march-past, followed by the National Anthem, the King placed himself at the head of his Guards, and rode back to Buckingham Palace. Queen Mary, immediately on her return, appeared on the balcony with the little Princesses and young Lord Lascelles.



ON THE BALCONY OF BUCKINGHAM PALACE AFTER THE CEREMONY: THE DUCHESS OF KENT, PRINCESS MARGARET ROSE, PRINCESS ELIZABETH, QUEEN MARY, THE DUCHESS OF YORK, AND THE DUCHESS OF GLOUCESTER (LEFT TO RIGHT).

AT WIMBLEDON, 1936: THE SEEDED PLAYERS.

THE CHALLENGED AND "STAR" CHALLENGERS.



MISS H. JACOBS.
RANKED NO. 2.
(U.S.A.)



MRS. M. FABYAN.
RANKED NO. 3.
(U.S.A.)



G. VON CRAMM.
RANKED NO. 2.
(Germany.)



A. K. QUIST.
RANKED NO. 3.
(Australia.)



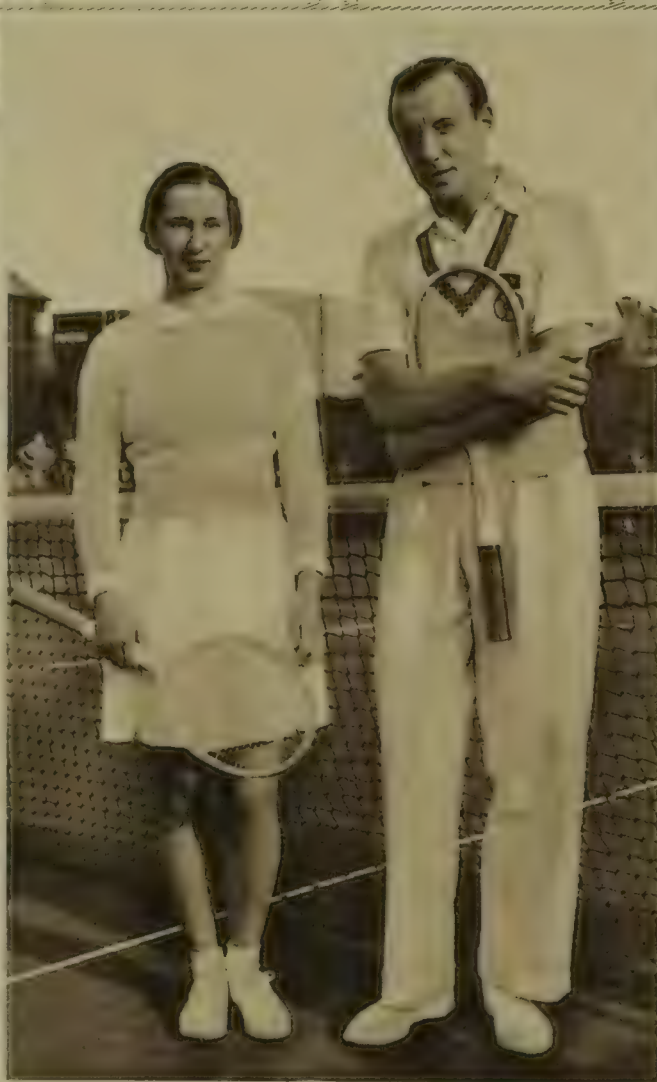
MISS K. E. STAMMERS.
RANKED NO. 4.
(Great Britain.)



FRU H. SPERLING.
RANKED NO. 5.
(Denmark.)



H. W. AUSTIN (Great Britain), NO. 7 IN THE RANKING,
WITH HIS NEW "STREAMLINED" RACKET.



THE NO. 1'S IN RANKING, 1936: MISS D. E. ROUND
(Great Britain) AND F. J. PERRY (Great Britain).



B. GRANT (U.S.A.), NO. 8 IN THE RANKING,
IN PLAY AT WIMBLEDON, WHERE HE MET
SUCCESS EARLY.



MME. R. MATHIEU.
RANKED NO. 6.
(France.)



MLLE. J. JEDRZEJSKA
RANKED NO. 7.
(Poland.)



SEÑORITA A. LIZANA.
RANKED NO. 8.
(Chile.)



W. ALLISON.
RANKED NO. 4.
(U.S.A.)



D. BUDGE.
RANKED NO. 5.
(U.S.A.)



J. CRAWFORD.
RANKED NO. 6.
(Australia.)

On this page are photographs of the players seeded for the Men's Singles and the Women's Singles in the Lawn Tennis Championships begun at Wimbledon on Monday, June 22. Mrs. F. S. Moody (Helen Wills), who "came back" last year and won the Women's Singles, with Miss H. Jacobs as runner-up, did not enter this year. The seeded players in the Men's Doubles are (1) J. Crawford and A. K. Quist; (2) W. Allison and J. van Ryn; (3) D. Budge and G. Mako; (4) C. P. Hughes and C. R. D. Tuckey. The seeded in the Women's Doubles are: (1) Miss F. James and Miss K. E. Stammers; (2) Mrs. Fabyan and Miss H. Jacobs; (3) Mme. Mathieu and Miss A. M. Yorke; and (4) Mlle. J. Jedrzejska and Miss S. Noel. The seeded in

the Mixed Doubles are: (1) F. J. Perry and Miss D. E. Round; (2) D. Budge and Mrs. Fabyan; (3) J. Borotra and Miss S. Noel; and (4) C. E. Maltroy and Fru H. Sperling. The present holders of the titles are: Men's Singles—F. J. Perry; Women's Singles—Mrs. F. S. Moody; Doubles—J. H. Crawford and A. K. Quist; Women's Doubles—Miss F. James and Miss K. E. Stammers; Mixed Doubles—F. J. Perry and Miss D. E. Round. It will be noted that there are no Frenchmen among the seeded in the Singles. J. Borotra is seeded in the Mixed Doubles. As we write, Miss Dorothy Round, who beat Miss Helen Jacobs in the Final in 1934, is the favourite for the Women's Singles. There were 608 names in the draw.

HAPPENINGS AT HOME AND ABROAD: MEMORABLE OCCASIONS OF THE WEEK.



THE APOTHEOSIS OF "THE MARSEILLAISE" HELD AT THE INVALIDES IN PARIS: HONOURING THE CENTENARY OF THE DEATH OF ITS AUTHOR, ROUGET DE LISLE. The centenary of the death of Rouget de Lisle (author and probably the composer of "La Marseillaise," the French National Anthem), who died June 28, 1836, at Choisey-le-Roi, near Paris, is to be celebrated there and also at Strasburg, where he wrote it in 1792, before it was brought to Paris by the Marseillais battalion. Meanwhile, at the Invalides, before President Lebrun, was held a commemorative ceremony entitled "The Apotheosis of the 'Marseillaise.'"



TAKEN FOR HIS HOLIDAY BY THE KING—THE FIRST BRITISH SOVEREIGN TO SPEND ONE ABROAD FOR MANY YEARS: THE CHATEAU DE L'HORIZON, NEAR CANNES.

It was stated recently that the King will probably leave for the Riviera towards the end of July—the first time for years that a reigning British monarch has had a holiday abroad. He has rented for the purpose the Chateau de l'Horizon, at Golfe Juan, between Juan les Pins and Cannes, owned by Miss Maxine Elliott, the American actress, and built to her design about five years ago. It has a private swimming-pool with a water-chute to the sea.



SOVIET RUSSIA RENDERS HIGH HONOUR TO THE ASHES OF MAXIM GORKY: M. STALIN (ON RIGHT) AMONG BEARERS OF THE URN IN MOSCOW.

The body of Maxim Gorky, the famous Russian writer, whose portrait appears on another page, lay in state three days in the Hall of Columns at Moscow, and over 500,000 mourners filed past. M. Stalin and other leaders took turns on guard. The cremation took place on June 19, and next day Gorky's ashes were interred in the Kremlin Wall. Funeral orations were delivered from the top of the Lenin Mausoleum in Red Square. Gorky's brain was sent to the Brain Institute.



TOC H. COMES OF AGE: THE FOUNDER, THE REV. P. T. B. CLAYTON, AT THE SHRINE BEARING THE LAMP OF MAINTENANCE IN THE ORIGINAL ROOM AT POPERINGHE.

The twenty-first birthday of the great movement known as Toc H, founded in Flanders during the war by the Rev. P. T. B. Clayton, now Vicar of All Hallows, Barking-by-the-Tower, has been celebrated throughout the world. At the final London ceremony arranged for to-day (June 27) at the Crystal Palace, the Duke of Kent is to light the lamps of 104 new branches. In our photograph, taken at Talbot House, Poperinghe, Mr. Clayton is seen beside the shrine.



AN R.A.F. BOMBER CRASHES ON THE "NORMANDIE": THE MACHINE ON THE FORE-DECK, AND A CAR (LEFT) FALLEN FROM A DERRICK STRUCK BY THE AEROPLANE. On June 22 an R.A.F. torpedo-bomber, piloted by Lieut. G. K. Horsey, R.N., crashed on the foredeck of the French liner "Normandie" in Cowes Roads, off Ryde, where she was landing passengers and cargo on arrival from New York. Fortunately, neither Lieut. Horsey nor anyone else was hurt. The aeroplane struck a derrick that was lowering a car, which fell on the liner's deck rail. The "Normandie" had to leave for Havre, and took with her the damaged aeroplane.

RIOTOUS PALESTINE: AN OFFICER SHOT; POLICE DOGS; JAFFA DEMOLITIONS.



AFTER THE ATTACK ON CAPTAIN SIGRIST: AN ARAB, SHOT BY A CONSTABLE WHO ACCOMPANIED HIM IN HIS CAR, BEING PLACED ON A LORRY FOR REMOVAL TO HOSPITAL, WHERE HE DIED.



A PALESTINIAN POLICEMAN INDICATING A BULLET-HOLE IN CAPTAIN SIGRIST'S CAR: AN INCIDENT AT THE SPOT WHERE IT STOPPED AFTER FALLING OVER A 30-FT. BANK WHEN THE CAPTAIN LOST CONTROL ON BEING SHOT BY ARABS.



A POLICE DOG FROM SOUTH AFRICA PICKING UP THE SCENT OF CAPTAIN SIGRIST'S OTHER ARAB ASSAILANT FROM HIS FEZ DROPPED AT THE SCENE OF THE OUTRAGE.



SHOT AND BADLY WOUNDED BY ARABS: CAPTAIN ILAN SIGRIST, ASSISTANT POLICE SUPERINTENDENT AT JERUSALEM.



THE POLICE DOG USED IN AN ATTEMPT TO TRACK ONE OF THE ARABS WHO ATTACKED CAPTAIN SIGRIST: ONE OF TWO TRAINED ANIMALS IMPORTED FROM SOUTH AFRICA.



DEMOLITIONS IN THE OLD CITY AT JAFFA—A HOT-BED OF SNIPERS AND BOMB-THROWERS: BLOWING-UP BUILDINGS IN A CONGESTED AND INSANITARY QUARTER FOR THE PURPOSE OF RE-PLANNING AND ROAD-CONSTRUCTION.



SMOKE RISING FROM BUILDINGS IN JAFFA BLOWN-UP BY ROYAL ENGINEERS: DRASTIC METHODS AT A CITY WHERE THE SITUATION, AS DESCRIBED BY THE COLONIAL SECRETARY, WAS "THE MOST DIFFICULT" IN PALESTINE.

On June 12 Captain Ilan Sigrist, Assistant Police Superintendent at Jerusalem, who has served in the force since its formation in 1922 and won the King's Medal during the disturbances of 1933, was wounded by revolver shots from Arabs near the Garden of Gethsemane while returning by car from Jericho. He was seriously injured and taken to hospital. His companion, a British constable named Doxate, fired and wounded one Arab, who died later. Captain Sigrist then lost control of the car, which plunged down a 30-ft. embankment. His other assailant escaped, and a detachment of Cameron Highlanders was sent

in pursuit. They found the man's fez, and police dogs were set on the scent. About a week later some of these dogs led a police party over a trail of nearly twenty miles, through the coastal plain of Sharon, and caused the arrest of twenty-one Arabs, who were all found to possess rifles and revolvers. The Palestine Government recently decided to open up and improve the Old City at Jaffa by demolishing certain congested and insanitary buildings, and constructing two new roads through it. The Old City has been described as "a stubborn centre of sniping and bomb-throwing."

THE SERIOUS SITUATION IN PALESTINE: THE HIGH COMMISSIONER.

FROM THE COLOURED ETCHING BY OSKAR STOSSEL. (COPYRIGHT RESERVED.)



LT.-GENERAL SIR ARTHUR WAUCHOPE, HIGH COMMISSIONER AND COMMANDER-IN-CHIEF IN PALESTINE—BRITISH MANDATED TERRITORY IN WHICH AUTHORITY IS BEING THREATENED BY GRAVE OUTBURSTS OF VIOLENCE.

The office of High Commissioner and Commander-in-Chief in Palestine, which could never have been termed a sinecure, became much more onerous than before on the outbreak of the recent disturbances. The situation in that country lays tremendous responsibility on the shoulders of Sir Arthur Wauchope. Recently, it became necessary to employ additional severity in curbing the disorders, and the High Commissioner was compelled to issue an Ordinance sanctioning the penalty of death or imprison-

ment for life for persons convicted of having fired at the police or the forces of the Crown, or of having thrown bombs with intent to injure persons or damage property. Sir Arthur became High Commissioner in 1931, and was re-appointed for another term of five years on November 20, 1935. During the Great War he commanded the 2nd Battalion, Black Watch, in France and Mesopotamia; the 34th Brigade; and, temporarily, the 7th Division, the Indian Corps. He was born on March 1, 1874.

SATURN'S RINGS VANISHING FROM HUMAN VIEW: PHASES

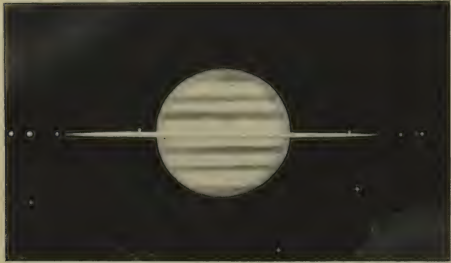
DRAWINGS AND DESCRIPTION BY



1. SATURN AS IT APPEARED SEVEN YEARS AGO, WHEN ITS FAMOUS RING SYSTEM WAS FIRST FIRST OBSERVED AT THE WIDEST ANGLE WE CAN EVER OBSERVE IT. FIVE OF THE PLANET'S NINE MOONS ARE SHOWN NEAR THE RINGS, AND THE SHADOW OF THE PLANET'S SPHERE ON THE RINGS IS VISIBLE ON THEIR UPPER RIGHT SIDE.

A MOST unusual event is taking place 860,000,000 miles away, for Saturn's famous Rings are vanishing from human view. This is a spectacle to be witnessed only once in fifteen years, and were the Sun so adorned with brilliant Rings their disappearance would certainly create great excitement; but, in the case of Saturn, only possessors of astronomical telescopes will be able to observe this fascinating sight. The accompanying pictures will, however, show the most eventful stages. Saturn may be seen by anyone and easily found low down in the south-east sky about midnight during July and higher in the heavens as the summer advances. It is situated south of the four readily recognised stars forming the great Square of Pegasus, and, being the brightest object in the south-east, Saturn cannot be mistaken, but must not be confused with the much more brilliant Jupiter, which will be more toward the south-west. Saturn will also become easier to observe later on, being then higher in the sky and appearing somewhat brighter, since it is coming nearer by about a million miles every day. In the first picture the stupendous world of Saturn, 760 times the size of our Earth, is shown surrounded by its vast Ring system of innumerable moonlets as they appeared seven years ago, the regions of their greatest density being the brightest. These moonlets are grouped chiefly into three concentric rings, the outer one with a circumference of 527,000 miles, while the inner one, where the moonlets are fewer and more

[Continued below.]

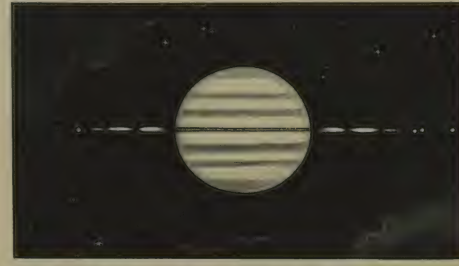


2. SATURN IS NOW SHORN OF ITS GLORY, FOR THE RINGS WILL HAVE VANISHED BY JUNE 28-29, THOUGH THEIR SHADOW WILL REMAIN IN THE DARK LINE ALONG ITS EQUATOR, PROVING THEM TO BE OPAQUE IN THEIR DENSEST PARTS. SEVEN OF SATURN'S MOONS ARE SHOWN IN A ROW, AS NOW OBSERVABLE.

stretching up to and across the zenith down to the opposite horizon in vast luminous arches like some superb triple-tailed comet studded with brilliant points. But each day the Sun rises a little nearer to the Rings, until on December 28 next it will pass behind them, a succession of eclipses occurring during the day until the Sun will, finally, begin gradually to vanish from most of the tropical and temperate regions north of the Equator. So, except for relatively short periods, such as when the Sun would shine through the interspaces between the Rings or where the moonlets were not dense enough to obscure the Sun, observers would have to migrate to southern lands to regain their accustomed place in the sunlight. That the Earth may actually provide such a spectacle and possess a vast ring of moonlets has been foreseen by Sir James Jeans, who has told us of the probable break-up of our Moon into innumerable small bodies in consequence of tidal strain. These would spread out into an immense ring encircling the Earth like those of Saturn. The spectacle should even be finer, since our Moon contains at least four times more material than the whole of Saturn's Rings put together, notwithstanding their vastness. Fortunately this does not seem likely to happen for long ages hence, and, when we reflect upon the effect which but a single moon seems to have upon the mentality of some moderns, perhaps it is as well we have not myriads of moons like Saturn.



3. SATURN IS HERE SHOWN AS IT WILL APPEAR DURING THE NEXT SIX MONTHS AFTER THE END OF JUNE. THE BRILLIANT PROJECTIONS OF LIGHT ARE THE RINGS, SEEN ALMOST EDGEWISE, AND PROVIDING A UNIQUE SPECTACLE. THE MOONS APPARENTLY RESTING ON THEM ARE ACTUALLY IN THE DISTANCE BEYOND AND REVOLVING ROUND THE RINGS.



4. HERE THE RINGS OF SATURN ARE SEEN APPARENTLY BROKEN UP, THIS CURIOUS PHENOMENON WILL BE PRESENTED ON DECEMBER 28 NEXT, AND IS CAUSED BY THE SUN LIGHT, IN PASSING FROM THE UPPER TO THE LOWER SIDE OF THE RINGS, SHINING THROUGH THEM AND ON TO THEIR INNER EDGES.

OF A VAST PERIODIC CHANGE IN THE PLANET'S ASPECT.

GEORGE F. MORRELL, F.R.A.S.



IF THE EARTH POSSESSED SATURN'S GLORIOUS RINGS OF COUNTLESS MOONLETS: THE CELESTIAL SPECTACLE WE SHOULD NOW ENJOY NIGHTLY IN REGIONS NEAR AND NORTH OF THE EQUATOR—PART OF THE RING AS A VAST ARCH, WITH THE INNER OR "CREPE" RING (TO THE LEFT) AND THREE OF SATURN'S LARGE MOONS (TO THE RIGHT). The moonlets of the inner or crepe Ring would be seen best, being nearest and only from 7000 to 18,000 miles away. This Ring is so named because its moonlets are so sparsely scattered that stars and the globe of Saturn can be seen through it. The moonlets vary in size from mere grains of sand to bodies several miles in diameter.



THE WORLD OF SCIENCE.



THE RABBIT PEST.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE has lately been much correspondence in the Press on the alarming increase of rabbits, which now cost the country at least seventy million

Who first introduced the rabbit into the British Islands? I may be told that it was not introduced; that on the contrary, it is native to the soil, as is

shown by its remains found in caves with fossil animals which lived here half-a-million of years ago, when what are now the "British Islands" formed part of the mainland of Europe. But the evidence cited in favour of this antiquity may be discounted. Rabbits are burrowing animals, and the remains found in these caves, as expert examination shows, are those of animals which have naturally died there, perhaps from the time of the Norman Conquest, when they appear to have been first introduced, until now. It is true that in early, Pleistocene times our islands were inhabited by a somewhat smaller species, very closely resembling our rabbit of to-day, as is shown by portions of skeletons found in the famous Kent's Cavern. They were, furthermore, in the same

fisher, burrowing is only an "incident" in its life, and not a continuous and persistent activity. Changes from running to digging limbs come only as the effects of intensive "use." The rabbit must wander far from its burrow in the search for food, and must be able to make a swift return in the case of pursuit. And so long as these conditions obtain, incidental burrowing will leave the limbs unaffected. But this life in burrows has had a marked effect on its mode of life during the breeding season. For the young are born blind, naked, and helpless in this underground nursery, or, commonly, in one made for this purpose only. And they rest on a bed of down plucked by the mother from the fur of her chest and belly, recalling the precisely similar habit of the ducks and geese for the protection of their eggs against cold in the absence of the sitting bird.

This habit of burrowing no doubt accounts for the fact that rabbits live in colonies, while hares do not. Hence with hares the young are born fully "furred" and with their eyes open. There is no need for a bed of fur for their reception, for they can run almost from birth. Moreover the hare leads a solitary life, and, having no fastness underground to serve as a retreat when danger threatens, it has become vastly fleet of foot with more staying power than the rabbit, and has greatly increased the length of its legs. When rabbits and hares of the world at large are compared, surprising and instructive contrasts are found! They express the moulding effects of different modes of life, determined in part by their choice of food and in part by habits formed in response to their several needs of avoiding enemies.

It was in America that the rabbit tribe first came into being, whence they spread into various regions of the Old World. America, north and south, harbours more species than are to be found elsewhere. They are all species of great interest, though I can do no more now than cite two examples. The most singular, perhaps, is the great Mexican "antelope jack-rabbit," which is, strictly speaking, a species of hare and not a rabbit. It is characterised by its enormous ears and the great length of its legs. But its coloration is no less singular, for the dark-coloured patch of hair of the back can be retracted by skin-muscles so as largely to disappear, while the white fur of the sides is increased in area, thus materially transforming its appearance. What advantage it derives from this ability to rapidly change its coloration is not at present apparent. The other species is the marsh rabbit. This and the somewhat larger swamp rabbit are the only two among all the rabbits of the world with aquatic habits. They live in swamps, and when alarmed take to the water to escape the threatened danger.



THE ANTELOPE JACK-RABBIT OF MEXICO: AN ANIMAL WHICH IS REALLY A SPECIES OF HARE AND IS REMARKABLE FOR THE ENORMOUS SIZE OF ITS EARS AND THE LENGTH OF ITS LEGS.

The antelope jack-rabbit lives in arid deserts where giant cactuses, yuccas, and other desert plants abound. As with our hare, it leads a more or less solitary life.

pounds a year from the damage done to crops, garden produce, and grazing ground for sheep. This is a heavy burden and calls for prompt remedial measures. This correspondence was finally brought to a head by Sir Rowland Spurling, who called a meeting of men of science and distracted sufferers to discuss what steps could best be taken to put an end to this deplorable state of affairs. I was invited to attend that meeting; which agreed that legislation must be set on foot, and the terms of a Bill decided on more likely than previous attempts to receive general support.

As always in such cases, there are well-meaning but ill-informed members of the public who will oppose any such measure. They urge that rabbits furnish a cheap and palatable source of food, or that rabbits are very charming little animals which add materially to the amenities of the countryside; and they write to the papers to say so. But I notice that these champions always write from some suburban address where there are no rabbits! The financial return from rabbits sold for food is as a drop in the ocean compared with the damage done, directly and indirectly. The National Farmers' Union, the members of which may surely be supposed to know something about the subject, have for years been pressing the Ministry of Agriculture to amend the law in regard to this pest, but none of the private members' Bills introduced has reached the Statute Book. It is time, surely, that this deplorable and cynical indifference should end. The Ministry can find no difficulty in obtaining expert opinion, and this should promptly be taken.

I myself am a sufferer, though, fortunately, I do not have to depend for my living on my crops. But the damage done, even on my small place, is exasperating. The kitchen garden, the rock garden, the flower garden are alike raided; and it has cost me several pounds during the last three years to repair the damage done. To allow cattle or horses to stray on the road is a punishable offence. Those who wish to keep wild rabbits on their estates should, in like manner, be required to ensure that they will stay there. To force the tenants or owners of small estates to incur the expense of keeping out their neighbours' rabbits is an injustice. Wherever this prolific little beast has been introduced it has become a pest. Australia and New Zealand have suffered prodigious losses from this folly. It starts to breed at six months old and produces from five to eight litters in a year—an evil record, comparable only to that of the grey squirrel and the rat. In no small measure we owe our troubles to-day to the persistent and insane persecution of stoats and weasels, which is remorseless.



WILD RABBITS IN AN ENGLISH FIELD: A PEST WHOSE DEPREDATIONS NOW COST THE COUNTRY THE EQUIVALENT OF SEVENTY MILLION POUNDS A YEAR.

Reproduction by Courtesy of M. A. C. Hinton, Esq., F.R.S.

state of preservation as the remains of undoubtedly early Pleistocene animals found in association with them. But these all became extinct during the Glacial Period. The ancestor of this fossil rabbit has been traced to a species known as *Lepus lacosti*, which flourished in France during the Upper Pliocene.

But apart from the question raised as to its introduction among us, and dismissing its misdemeanours from our minds, to leave us free to consider it as one of a number of the tribe which we distinguish as hares and rabbits, we find much that is more than merely "interesting" concerning it. From the evolutionist's point of view it is especially interesting, since, though a burrower, it gives us no structural evidence of this habit. The reason is clear. As with burrowing birds, like the sand-martin or the king-

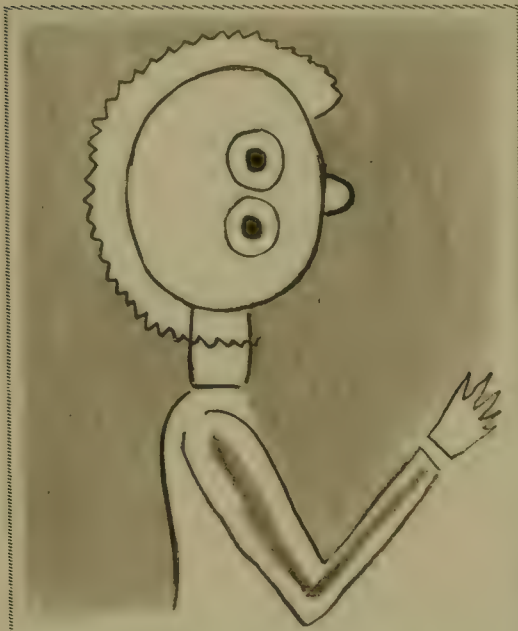


THE MARSH RABBIT OF THE SOUTH-EASTERN STATES OF NORTH AMERICA: A SPECIES WHICH DIFFERS FROM THE REST OF THE RABBIT TRIBE IN ITS AQUATIC HABITS, LIVING IN MARSHES AND TAKING TO THE WATER ON THE SLIGHTEST ALARM.

The marsh rabbit (*Sylvilagus palustris*), like its near relative the swamp rabbit, lives mainly in marshes, wooded swamps, and along the banks of streams. These animals take to the water when alarmed and will remain there with only the eyes and nose showing until danger is past. The young are born in covered nests of rushes, grass, and leaves, lined with fur plucked by the mother from her body.

UNCONSCIOUS "SURREALISM" IN THE ART OF PRIMITIVE RACES.

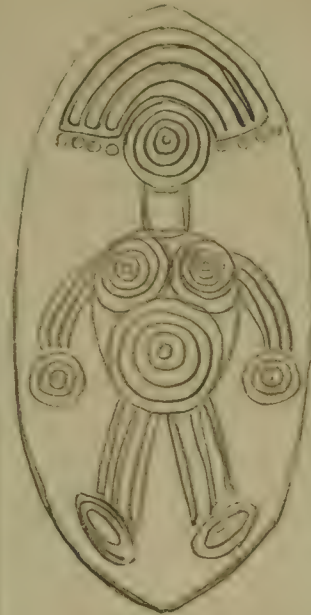
AUSTRALIA AND PACIFIC ISLANDS YIELD EXAMPLES.



THE DAWN OF ART AMONG AUSTRALIAN ABORIGINES: A NATIVE BARK DRAWING FROM THE NORTHERN TERRITORY (MELBOURNE MUSEUM).



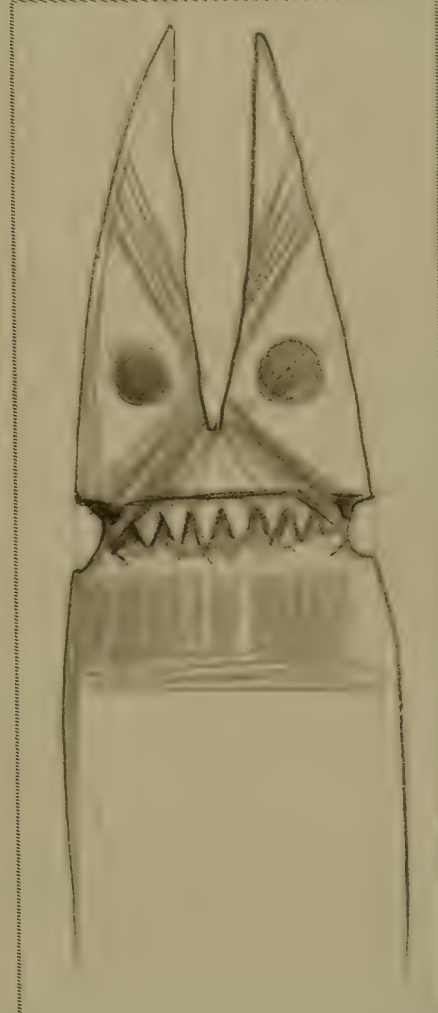
AN EXAMPLE OF ABORIGINAL ART FROM NORTH-WESTERN AUSTRALIA: A DECORATIVE PATTERN ON A CEREMONY STONE.



"A BUSHMAN TOTEMIC WOMAN EMBLEM, AUSTRALIA": A SPECIMEN OF ABORIGINAL SYMBOLIC DESIGN.



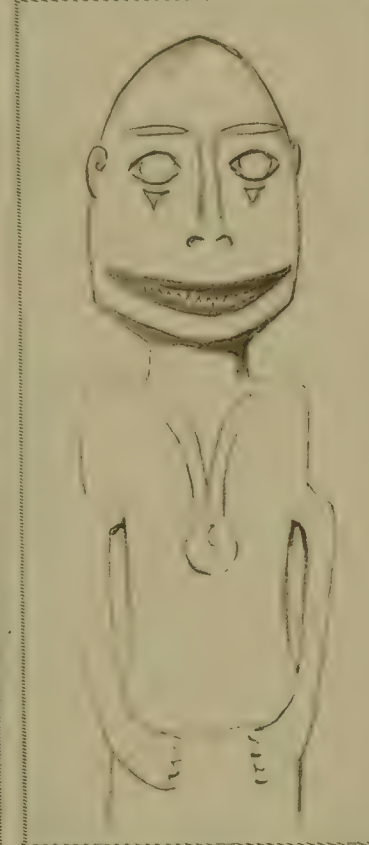
"WONDAMALIRUA, LEGENDARY ADAM OF AUSTRALIAN ABORIGINES": AN OBJECT DESCRIBED AS A "TOPOGRAPHIC STICK."



A BULL-ROARER FROM NEW GUINEA WITH A NATIVE DESIGN: A SPECIMEN OF DECORATIVE ART IN ITS PRIMITIVE STAGE.



ABORIGINAL ART AMONG TRIBES (FORMERLY CANNIBAL) THE OBJECT OF WHICH IS TO EXPRESS THE CHARACTER RATHER THAN THE PHYSICAL ASPECT OF A SITTER: "SEMPORI, MALIGAN CARVER, MAIO VILLAGE, NEW IRELAND."



PRIMITIVE PORTRAITURE IN THE PACIFIC ISLANDS: A CARVED REPRESENTATION OF AN ANCESTOR, FROM MER ISLAND, TORRES STRAIT.

AS the much-discussed Surrealist Exhibition, at the New Burlington Galleries, includes a number of objects by native artists of New Guinea, New Zealand, and the Solomon Islands, the present seems to be a suitable occasion to publish these illustrations representing typical examples of such primitive forms of art. The drawings here given are the work of Mr. Carl Werntz, President of the Chicago Academy of Fine Arts, who held an exhibition last September, at the Walker Galleries, consisting of portrait sketches of eastern artists in countries south of the Equator. In a note with his present drawings, Mr. Werntz writes regarding his study of aboriginal art, during travels with his wife: "Aboriginal art of all the world fills museums everywhere, but a certain mystery still shrouds aboriginal artists. We resolved, when opportunity led us to New Guinea, to see the cannibal maligan carvers of New Ireland—if they still existed. They do, but by request of the British Government they are no longer—at least, rarely—



CARVING OF THE TYPE THAT IS INSPIRED MAINLY BY "THE FEEL OF AN OLD KNIFE CUTTING INTO VIRGIN WOOD": AN AUSTRALIAN ABORIGINAL MESSAGE STICK (BRISBANE MUSEUM).

cannibals. These old carvers—'Maligan fella b'long before' in the native pidgin-English—have a traditionally refined sense of line and of space organisation comparable to the most original moderns, though these aboriginal artists attempt to express only their idea of the character of the personage of whom the maligan is carved, while the artist of civilisation has usually preferred to express his sitter's physical characteristics in addition. With our New Ireland experiences, the plan of looking up other more or less primitive artistic creators began. Doubtless it was this concern in the primitive creators

themselves which urged us on to the far-away places where one may still find artists creating with nothing but the cosmic urge impelling them—dancing quite for the joy of motion; singing because they love the sound; carving because the feel of an old knife cutting into virgin wood inspires them as much or more than the image the cutting creates; fashioning things which museums treasure and exhibit."

THE "RELEASED" GERMAN FLEET AND AIR ARM IN BEING: NAVAL FORCES OF THE REICH REVIEWED BY THE LEADER.



1. A SCOUTING MANOEUVRE: THE LIGHT CRUISER "KÖLN" (LEFT FOREGROUND) AND A NUMBER OF DESTROYERS TAKING UP THEIR POSITIONS IN A FAN-LIKE FORMATION.
3. GERMAN NAVAL MANOEUVRES WITNESSED BY THE FÜHRER: SHIPS TAKING UP POSITION IN ACCORDANCE WITH WIRELESS ORDERS FROM THE FLAGSHIP.



2. AN "ENEMY" SUBMARINE REPORTED: DESTROYERS (ON EACH SIDE) GUARDING THE BIGGER SHIPS; WHILE AIRCRAFT IN FORMATION RECONNOITRE ABOVE.
4. THE BATTLESHIP "DEUTSCHLAND"—CATAPULTING ONE SEAPLANE (FORWARD OF THE FUNNEL) AND TAKING ANOTHER ABOARD (SEEN LEFT OF THE FUNNEL).

The Anglo-German Naval Agreement of June 18, 1935 (the first anniversary of which was noticed with approbation by the entire German Press) formally released Germany from the naval restrictions of the Versailles Treaty, and left her free to maintain a fleet the total tonnage of which "shall never exceed a percentage of 35 of the aggregate tonnage" of the naval forces of the British Empire. Naturally, the opportunity has been taken to press on with construction until the fleet reaches the full strength allowed by the Treaty. The

German Navy already includes a number of modern, powerful, and efficient vessels, and many more are building or projected. The three 10,000-ton battleships, "Deutschland," "Admiral Scheer," and "Admiral Graf Spee," are being followed by two 26,000-ton ships which are now under construction. Like the "pocket" battleships, the new ships will be armed with 11-inch guns. Germany has five 6,000-ton cruisers, the "Nürnberg," "Leipzig," "Königsberg," "Karlsruhe," and "Köln," and one, the "Emden," of 5,400 tons. Two

10,000-ton cruisers, with 8-inch guns, are building. An aircraft-carrier, the first ship built for such a purpose in Germany, is projected. There are twelve destroyers of 800 tons (classed as torpedo-boats), and sixteen more, of 1,625 tons, are building. Two submarines of 750 tons and twenty of 250 tons are already built, and six of 500 tons are under construction. Throughout this new German Navy, the creation of which has been received by the country with the utmost satisfaction, there reigns a boundless enthusiasm. The naval tradition is fostered

in every city and town by an officially recognized Navy League, which has a membership of nearly 60,000 consisting almost entirely of ex-naval officers and men. In recalling the Anglo-German Naval Agreement on June 18, the German Press pointed out that Germany had renounced naval rivalry with Great Britain, but emphasized that this renunciation did not imply the abandonment of colonial aspirations. The magnificent photographs on these pages were taken at Herr Hitler's recent review of the fleet in the North Sea.

BOOKS OF THE DAY.

I HAVE just been reading a remarkable book that has sent me back, in memory, to a certain room over the entrance gate of John's, in Cambridge, where some forty years ago a friend of mine read aloud to one or two undergraduates piously gathered together Matthew Arnold's most charming poem, "The Forsaken Merman." Here the poet takes us "down and away below" into the merman's kingdom under the waves—

Sand-strewn caverns, cool and deep,
Where the winds are all asleep.

Other "subaqueous" poems, such as the famous lines in "The Tempest," beginning "Full fathom five thy father lies," and Clarence's dream of "a thousand fearful wrecks" in "Richard III," are appropriately quoted in a book which, ostensibly a technical work, mingles science with a strong element of romance—namely, "DEEP DIVING AND SUBMARINE OPERATIONS": A Manual for Deep Sea Divers and Compressed Air Workers. Compiled and Edited by Robert H. Davis, Managing Director of Siebe, Gorman and Co., Ltd. Profusely illustrated (St. Catherine Press; 18s.). The illustrations alone open up a world of wonder and mystery. They comprise a vast number of photographs, drawings, diagrams, and old prints, besides a folding picture diagram, by G. H. Davis, showing every type of underwater operation, and a coloured chart of varying sea depths round the British Isles.

As to the technical side of this work, here in its fourth edition, I am not qualified to speak; but from its comprehensive character, combined with the long experience and prestige of the firm over which Sir Robert Davis presides, he is obviously justified in hoping "it may prove instructive and helpful, not only to divers and other workers in compressed air, but also to their employers." I can well believe, in fact, that his book is regarded as "the diver's 'Bible'." Furthermore, I can confidently endorse his suggestion that "the less technical parts, giving examples of successful work accomplished by divers, may be interesting to the general reader also." They certainly have been so to one of the tribe, for I have found more thrills to the square inch in the true stories here related than in the fantastic fiction of such tales as Jules Verne's "Twenty Thousand Leagues Under the Sea."

Even in the strictly scientific section of the book there is much that will appeal to any reader with a mechanical turn of mind, such as breathing apparatus for work in poisonous atmospheres, and methods of escape from submerged submarines, including the dramatic story of H.M.S. *Poseidon*, and the project of a deep-sea diving chamber for prolonged submersion, a kind of "home from home" for divers at the bottom of the sea. This section, however, occupies less than half the book, and the remainder, nearly 300 pages, consists of matter which needs no scientific knowledge to appreciate. Under the general title, "The Secrets of the Deep," there is an abundance of good reading about the salvage of treasure ships, divers' adventures, old-time diving appliances, and early submarine boats. The history of diving goes deep into antiquity, and Sir Robert Davis quotes relevant passages from Homer, Herodotus, Thucydides, Aristotle, and Pliny. Leonardo da Vinci, who seems to have anticipated every modern invention, did not neglect the subject of diving, and several of his designs are reproduced. Appropriately enough, the raising of a 24,000-ton Italian battleship bearing his name, blown up and sunk at Taranto during the war, was "one of the most remarkable salvage feats ever accomplished." An early precursor of Dr. Beebe's bathysphere is reproduced from a French MS. romance of 1250, showing Alexander the Great in a glass diving bell. It illustrates two of Matthew Arnold's lines—

Where great whales come sailing by,
Sail and sail with unsbut eye.

Alexander, according to the 13th century artist, had a good view of the whale, but the whale apparently took no notice of "the great Emathian conqueror."

The stories of modern wrecks and salvage operations include, among hosts of other instances, such famous examples as the *Royal George* (1782), the U.S. battleship *Maine*, the *Grosvenor*, the *Lutine*, the *Laurentic*, and the *Egypt*, together with a complete record of raising scuttled German warships at Scapa Flow. Curiously enough, the services of the diver are sometimes required on land as well as at sea, as in the unique task, here described and illustrated, of preserving Winchester Cathedral from the action of water beneath the foundations. Treasure-hunters will find in this book



THE EXHIBITION OF EARLY ENGLISH WATER-COLOURS: "DUBLIN FROM THE SOUTH-EAST, 1779."—BY FRANCIS WHEATLEY, R.A. (1747-1801.)

The thirty-second Annual Exhibition of Early English Water-Colours at Walker's Galleries opened on Monday, June 22. It is on the same lines as its predecessors and as agreeably varied.

(25½ by 17 inches.) Reproductions by Courtesy of Walker's Galleries, 118, New Bond Street, W.1.

many stimulating suggestions, for there are several wrecks which have not yet yielded up their fabled wealth, not to mention the treasures of the Inca said to have been cast into lake Titicaca, in Peru. The divers' yarns abound in thrilling incidents, such as hair-raising adventures with monsters of the deep, but the place of honour is rightly given to a delightfully characteristic extract from Robert Louis Stevenson's "Random Memories," describing his own impressions during the first of several descents which he made in a diving dress at Wick Bay, on the Scottish coast.



"A VIEW OF BILLINGSGATE AT HIGH WATER."—BY ROBERT CLEVELLEY (DIED 1809): A WATER-COLOUR ON VIEW AT WALKER'S.—(Exhibited at the Royal Academy, 1792. 52½ by 30 inches.)

Doubtless the war gave a great impetus to salvage operations. Apart from the scuttled German fleet, there was the vast number of ships sunk by mines and submarines, many of them, of course, in deep water beyond hope of recovery. The peril in which this country stood from Germany's unrestricted submarine attack, and the general progress of the war from the spring of 1917 onwards, can be vividly realised from the life-story of one who played a great part in it—namely, "GENERAL SMUTS." The Second Volume. By Sarah Gertrude Millin. Illustrated. (Faber; 18s.) This is a work of pre-eminent importance, to be read by everyone concerned in the welfare of the world. It opens just after the arrival of General Smuts in England, after his victorious campaign in German East Africa, and

traces the steps by which he came to be known as "the handyman of the Empire." It contains likewise ample justification for his being recognised as the Empire's orator. "It was a thing that amazed South Africa," we read—"the importance England attached to 'Jannie' Smuts (in South Africa, as elsewhere, people use a diminutive out of affection)." His particular value was that he was a former enemy whom British magnanimity towards his compatriots had made into a friend.

General Smuts himself realised what he stood for. "The British Empire (he said in one speech) is not founded on might or force, but on moral principles—on principles of freedom, equality and equity... our opponent, the German Empire, has never learnt that lesson yet in her short history. She still believes that might is right." In January 1918, he declared: "German colonial aims are really not colonial, but are dominated by far-reaching conceptions of world politics. Not colonies, but military power and strategic positions for exercising world power in future are her real aims." Despite this pronouncement, we read elsewhere that General Smuts really liked the Germans as a nation. Nevertheless, it is stated that at Versailles "Smuts himself, more sympathetic to Germany than any other delegate, proposed almost as soon as the conference began... that in no circumstances should any of the German colonies be restored to Germany."

There are many other important points in this vital book on which I should like to dwell, such as the activities of General Smuts on the Imperial War Cabinet; the inception of the League of Nations and his ideas regarding its future; his allusions to President Wilson and America's part in the war; his own work in stopping German air raids and originating the Royal Air Force; his support of the Jews rather than the Arabs in Palestine; his inter-



"RICHMOND, YORKS, 1788."—BY GEORGE CUIT THE ELDER (1743-1818): A WATER-COLOUR ON VIEW AT WALKER'S.—(Oval. 26½ by 19½ inches.)

vention in Irish affairs and the Ruhr; and his post-war vicissitudes in South African politics. One other political remark of his may be recalled as being of topical moment. Concerning Italy's aspirations in Abyssinia, he said: "I see Italy complains she did badly out of the war—no colonies, and so on. Italy did well out of the war: she got her bargain, she got her loot. As for colonies, she never asked for colonies till she failed to force Kemal Pasha and to occupy her allotted part of Asia Minor... I can't remember that Italy ever said a word about colonies at the Peace." Novel readers may like to know that General Smuts figures in Arnold Bennett's story, "Lord Raingo," as Christian, a colonial Premier in uniform.

Although the above-mentioned book covers a period subsequent to the tragedy of the *Hampshire*, in June, 1916, there are several references in it to the great soldier whose career is recorded in "LORD KITCHENER." By Arthur Hodges. Foreword by Field-Marshal Sir William Birdwood. Illustrations and Maps (Thornton Butterworth; 15s.). Lord Kitchener's personality had evidently much to do with converting General Smuts and other Boer leaders into good citizens of the Empire. Describing the negotiations that led to the peace of Vereeniging, in 1902, the author recalls that some of the Boer delegates, among whom were Botha and Smuts, remarked to a British officer: "If we knew that Lord Kitchener would stay on in South Africa as Governor-General... we are sure the delegates would vote for peace." Although he had ravaged their country, they felt no hatred for him. When at last the treaty was signed, mainly through his tact, Kitchener shook hands with each, saying, "We are good friends now."

This book is not, of course, a full-dress biography, but within a brief compass it portrays worthily a leader who in force of character towered above his fellow-men. I hope the book will be widely read among the younger "generation which knew not Joseph." Sir William Birdwood quotes Lord Haig as saying: "Who can now

[Continued on page 1188.]

I'm a Film Director now!

I am getting quite used to being called Clair or Korda since I began making movies with a Ciné-Kodak. Actually, it's just a matter of aiming and pressing the trigger; in fact, it's even easier than taking snaps, but of course I don't tell everyone so.

Our Ciné-Kodak takes everything from family history to sport, travel, and news. One day it's a tennis party or the children getting hold of the garden hose. The next day we might perhaps work out and act a little scenario, and then the film director in me really breaks out. One is always learning new tricks of the trade. Once I happened to get a shot of the dog sprinting away, out of the picture. The next shot, quite accidentally, showed the cat whisking up a tree. On the screen it looked an obvious case of cause and effect. This 'sequel' method is really the secret of telling a story on the screen; it says so much in so little.

Last time I went abroad I naturally took the Ciné-Kodak, and filmed the world from Boulogne



HUNGARIAN RHAPSODY.

to Budapest, and back again via the South of France. This small Hungarian violinist, for instance; his co-operation cost about five-eighths of a penny. The Salzburg festival and the thrilling sea-skiing we saw

on the Côte d'Azur were just made to be filmed. Almost any sport makes a good movie, whether it's fast and furious like horse-racing or supremely graceful like yachting.



SEA-SKIING AT JUAN-LES-PINS.

Now for something new. My Ciné-Kodak Dealer has just been showing me some movies taken with the new 16 mm. colour film 'Kodachrome.' The results were frankly astonishing, and yet 'Kodachrome' is as simple to use as black-and-white film, because you need no filters or gadgets either for taking or showing. We film-directors move with the times—my next presentation will be an all-colour masterpiece.

Just out—24-page illustrated book about making home movies in black-and-white, and full-colour movies with the new Kodachrome film. Mr. L. N. Lubbock, Dept. 65, Kodak House, Kingsway, London, W.C.2, will be pleased to send you a copy and also names and addresses of nearest Ciné-Kodak Dealers who can give you full service and show you Kodachrome colour-movies on the screen. All Ciné-Kodak apparatus is obtainable on hire-purchase terms. All Ciné-Kodak film is developed free, ready for showing.

Ciné-Kodak

Home Movies for all

A PAGE FOR COLLECTORS.

"THE KING OF THE SKIES" (1824-1898).

By FRANK DAVIS.

the very heart of the Second Empire," which (though it's not meant in that sense) relegates him to the position of an illustrator of fashionable life—a sort of Constantin Guys of the Normandy coast. To my mind he is a great deal more than that—he is not just a follower, but an authentic original, urgently, desperately, experimenting with the eternal problems of the open air, perhaps never quite reaching his ideals, but never content with a perfunctory rendering of the scene before him. It so happens that his progress from the comparatively harsh to the infinitely subtle is well illustrated by Nos. 3 and 6 of the catalogue. No. 3, painted in 1864, when

sea-side, but this time far from well-dressed people. How many who view the sale will recognise the village of Etaples as it used to be before an enormous base camp arose on the sand-dunes beyond these houses?

It has often been remarked in this country that a public man becomes a force to be reckoned with once he has appeared in a *Punch* cartoon. Elsewhere the same thing may be said of practitioners of other arts beyond the art of politics. In Paris in the early part of 1883 appeared a caricature of an old lady coming out of church and looking at a poster, "Boudin Exhibition." "Dear me!" she says, "this dreadful Republican Government—an exhibition of sausages in Lent!" (*boudin*=a sort of blood pudding.) Eugène Boudin, very modest marine painter, had at last "arrived," at the age of fifty-eight.

He needs little introduction to the English public, for he has long since been familiar to everyone interested in nineteenth-century painting: there was an exhibition at Tooth's last year devoted entirely to his work, and now two water-colours and twenty oils are coming up for sale at Sotheby's on July 9 next. It is an unusual dispersal, for they are all



"VENISE, LES PALAIS ET LE CAMPANILE": AN INTERESTING OIL PAINTING IN WHICH BOUDIN CHALLENGES COMPARISON WITH CANALETTO. (19½ in. by 29 in.)

the property of one individual, a Paris collector, whose father, I am informed, bought most of them from the artist himself. From this point of view it is an important auction, for it will presumably set a standard of prices for some time to come, and the result will be awaited with considerable interest.

Boudin is unquestionably a "little master," standing in something of the same relationship to Corot as Wilson to Gainsborough or Perugino to Raphael, but he's none the less big enough to goad the highbrows into looking down their long noses at him and finding reasons for saying that he's really hardly worth bothering about. I venture to think they vastly underestimate his virtues, no less than those enthusiasts who point to his sparkling little *pastiches* of the beach at Trouville (admirably represented in this Laffon collection) and say, "There's

considerable achievement when one thinks of all the other painters who have attempted a similar effect and have fallen short of success. Half the story of nineteenth-century French painting is concerned with the struggle to interpret light in terms of paint, and this particular experiment among many is surely one of the successes.



"ETAPLES, SUR LA PLAGE": AN OIL PAINTING WHICH (LIKE THAT OF VENICE SEEN OPPOSITE) WAS EXECUTED BY BOUDIN TOWARDS THE END OF HIS LIFE. (14 in. by 22½ in.)

Boudin first turned his attention to Trouville, which had only recently become a fashionable watering-place, is almost hard by comparison with the delicious No. 6, dated 1869, by general consent the gem of the collection. The various accents of colour, from black to red, orange, and gold, are, of course, lost in a reproduction, which can, however, give some indication of the knowledge which has gone to the making of this picture: one can at least guess from it how the figures are bathed in soft light and not just painted in against a background—a very

There is no camp to-day, but one of the biggest British cemeteries in France—yet I'm told this scene has scarcely altered since Boudin painted it. I commend this picture, first as an admirable example of the man at his best, and secondly for the memories it must evoke among thousands of our people.

Boudin, who was born in 1824, was the son of the captain of a small boat plying between Honfleur and Rouen. When a boy he fell off the bridge into the dock, and was fished out by a sailor: his mother thereupon decided that so dangerous a profession was not suitable for her son, sent him to school at Havre, and found him a place in a stationer's shop. When he was twenty he went into partnership with an acquaintance. He avoided a long period of military service with the fleet by finding a substitute at a cost of 2500 francs, and was so crippled by this expenditure that he had to give up his business. In 1850 he exhibited a few pictures at a local exhibition, and was sent to Paris to study by the Municipality, where he copied a Paul Potter, a Ruisdael, and a still life—



"TROUVILLE PLAGE, FIGURES ET CABANES": AN IMPRESSION IN OILS OF THE FASHIONABLE SECOND EMPIRE WATERING-PLACE PAINTED BY BOUDIN IN 1866, AND CHARACTERISTIC OF THE ARTIST. (6 in. by 11 in.)

Eugène Boudin was born in 1824 and died in 1898. The pictures of Trouville are most characteristic of him, and, generally, may be said to show the artist at his best. He is known to have begun painting subjects of this character about 1864, at the suggestion of the painter Eugène Isabey. There are numbers of Trouville paintings in the collection of M. Laffon, which is to be dispersed at Sotheby's on July 9.

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Such a subject has an extraordinary charm—it is so pretty that one forgets how well painted it is, and one can well understand the fascination of dress and atmosphere which makes the Trouville series popular. The upper illustration on the right shows Boudin later in life (1891), still the unpretentious interpreter of the

and lost his allowance in consequence. Then followed years of extreme poverty, when no one knew how he managed to exist. He found his way to Paris in 1861 and met with similar ill-success, painting pictures at one time for 75 francs a dozen, and it was not until 1864 that he began to attract the attention of collectors with his beach scenes. From now on the worst was over—he was never rich, but he at least had enough to eat. In 1874 he was in good company, for he took part in the first Impressionist exhibition with, among others, Cézanne, Degas, Renoir, Sisley, Monet, and Pissarro. The last word about him can perhaps be left with a very great painter indeed. "Boudin," said the generous Corot, "you are king of the skies!" It's a notable saying, and, coming from such a man, a worthy epitaph.



"LA PLAGE DE TROUVILLE, KIOSQUE": ONE OF THE WATER-COLOURS IN THE COLLECTION OF PICTURES BY EUGÈNE BOUDIN TO BE OFFERED FOR SALE AT MESSRS. SOTHEBY'S NEXT MONTH. (6½ in. by 12 in.)



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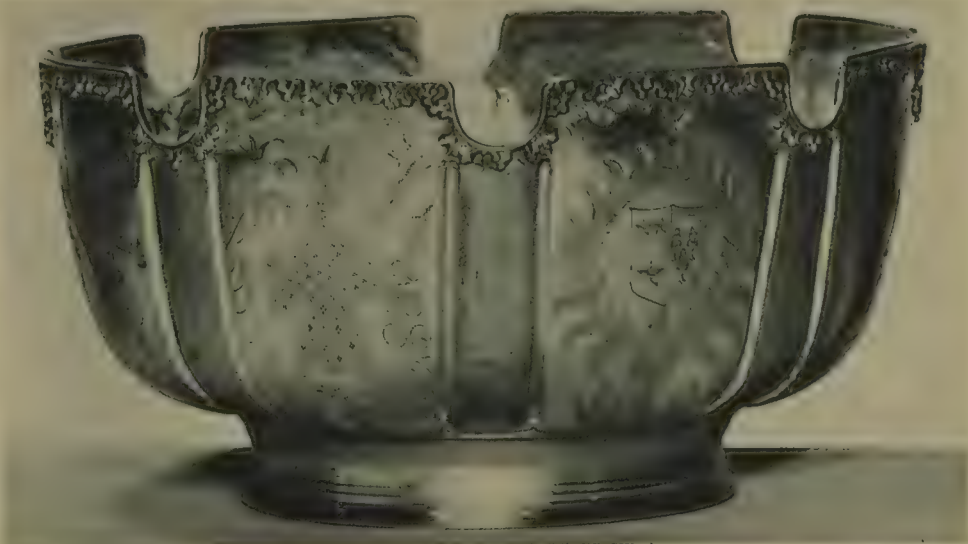
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Circa 1710

FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THAT EXCESS OF IMPORTS.

TO most investors the progress of this country's foreign and overseas trade has become, in these times, a matter of secondary importance.

We are all so pleased with the splendid recovery that has been achieved in the home market that the monthly returns issued by the Board of Trade, showing the nature of our commercial relations with other countries, are nowadays scanned with less attention than they used to be in the days when our investments were on a wider international basis. Nevertheless, though there is no need to be frightened by the dismal prophets who tell us that recovery in the home market has reached its peak and is bound to wilt unless it is supported by a revival of international trade, the recent tendency of our account with the rest of the world is a matter that cannot be wholly ignored; and it is, I find, causing some concern to thoughtful and well-informed observers in the City. This tendency is towards a greater increase in our purchases of articles from overseas countries than in our sales to them, swelling what is commonly called the unfavourable balance against us.

THE GROWING ADVERSE BALANCE.

Last month's figures are a case in point. In May we imported goods valued at roughly £69 millions, and our total exports, including re-exports, were valued at £42 millions. The increase in imports, as compared with those of the corresponding month in 1935, was more than £4½ millions, or 7·2 per cent. The increase in exports was £1½ million, or 2·6 per cent. This meant that the excess of imports over exports showed an increase of nearly £3½ millions, or no less than 14·2 per cent. If we look at the figures for the first five months of the current year, the movement is still more striking—imports up by £33½ millions, or 11·1 per cent., exports up by £6 millions, or 3·1 per cent., and excess of imports up by £27½ millions, or 26 per cent. Like all figures that only tell half of a story, these can be used by those who do not know the other half in support of totally incorrect opinions. At first sight they seem to show that we are running every month more heavily into debt with other countries, and that the sooner we put up a prohibitive tariff on all imports, the sooner we shall rescue ourselves from hopeless insolvency. In fact, this excess of imports, or adverse balance, as it is commonly called, has for generations been a feature of our trade relations with the rest of the world, and was so at a time when, far from getting more heavily into debt abroad, we were fertilising all the world with British capital at the rate of about £200 millions a year. This apparent discrepancy between facts and figures is very easily accounted for when we remember that the Board of Trade monthly figures cover only what is called visible trade—the actual imports and exports of merchandise—and that the gap between them, which produces that adverse balance, is normally covered, and often very much more than covered, by our "invisible" exports, chief among which are the services that we render or have rendered in the past to other countries by carrying their goods in our

ships, insuring their lives and property, and lending them capital, on which we are now receiving interest and dividends.

OUR "INVISIBLE" EXPORTS.

Concerning the value of these invisible exports, we can never, of course, get information as precise as is possible in the case of actual merchandise. Every year the Board of Trade does its best to furnish an estimate of the value of the different items in the account, by means of painstaking inquiries and calculations; but possibilities of error are necessarily considerable. But of one thing we can surely be certain; and that is, that in view of the improvement, moderate as it is, in the condition of the shipping industry, and the higher prices now ruling for wholesale commodities, giving bigger profits to the British companies all over the world that are engaged on their production, it is safe to expect that when the estimate of the value of invisibles is made for 1936, it will be found to have grown substantially. In other

the moment, outrunning the constable to some extent in our dealings with overseas countries, we are enabling them to reduce foreign indebtedness and putting more purchasing power into the pockets of their producers, which is likely in due course to come back to us directly, or after long and circuitous journeys, in the form of increased demand for the goods and services which we are specially well qualified to supply.

A CHANGE IN INVESTMENT POLICY.

Nevertheless, when all the considerations have been given due weight, which absolve us from any need to be alarmed by the course of our foreign trade, investors cannot ignore the change in the direction of our investment policy that has happened since the war and has been intensified since the collapse of 1929. Before the war, as already noted, we were estimated to be investing abroad at the rate of about £200 millions a year. Now, in so far as the authorities who rule our monetary policy can prevent it, we are not investing abroad at all. Fortunately, their power to prevent us is far from watertight, and British money is still continuing, though on a much smaller scale, its business of creating enterprise in backward countries for the benefit of British trade. But the scale on which it is doing so must be a miserable trickle compared with the mighty stream of the British capital outflow of pre-war days which gave us so strong a hold on supplies of food and materials from other countries when the war made it necessary to mobilise all our resources. Nowadays we are putting the bulk of our savings into our own estate at home; and for this change in policy there is a good deal to be said. Mr. McKenna, addressing an annual conference



THE REPUBLICAN NATIONAL CONVENTION IN CLEVELAND: THE NOMINATION OF GOVERNOR LANDON AS PARTY CANDIDATE TO OPPOSE MR. ROOSEVELT IN THE FORTHCOMING PRESIDENTIAL ELECTION.

The United States Republican National Convention, meeting at Cleveland, Ohio, nominated Mr. Alfred Landon, Governor of Kansas, as party candidate on June 12. In this photograph is seen the opening of the Convention, when Mayor H. Burton, of Cleveland, delivered an address of welcome to the delegates.

words, part, if not all, of the increase of our visible imports is being paid for out of the earnings of our ships and of our capitalists who have invested abroad.

OTHER FEATURES IN THE FIGURES.

There are also other considerations that tend to modify any sinister inferences that might be drawn from the monthly figures. One is that a large part of the increase in imports was in the raw materials group—"a factor," as the *Economist* said in commenting on them, "which gives promise of continued expansion of industrial activity in the near future." Moreover, we learn from the same authority that even some of our imports of manufactured articles may be due to preparations for more vigorous production at home—"a steep rise in purchases of machinery—mainly from Germany and the United States—may be attributed to expanding production in general and to demand for special types of machinery." And again, although there is no need yet to fear that home trade must go backwards unless foreign trade revives, it is also true that genuine revival of foreign trade would be of enormous benefit to us, as the world's greatest international trader, and especially to those industries and areas which have been specially depressed by the results of the generally prevalent economic nationalism. From this point of view it is possible to argue that even if we are, for

of municipal treasurers and accountants, pointed out that "the present easy relations with the money market had encouraged local authorities to undertake capital works on a large scale, thus furthering their remarkable development as business institutions. Since the war local authorities had spent a total approaching £2000 millions on capital works. Contrary to the wilder assertions of some critics, that enormous total had, on the whole, been judiciously spent, and it was indisputable that the condition of the people had been greatly improved. The biggest item in the total was for housing, but public health and education, roads and bridges and trading services had all shared in it."

As long as economic nationalism abroad keeps international trade in a strangled condition, this system of developing our own estate and improving the condition of our own people is evidently the best use that we can make of our money. But we have to be careful that all the parks and playgrounds that we are opening and the hospitals and medical services that we are providing will give us, as we all hope, not only a healthier and happier, but also a more efficient people, ready, when international trade awakes, to put Britain back into her old place as its leader. Many of our old advantages of climate, tradition, and hereditary skill have been taken from us by scientific ingenuity and foolproof machinery; and we have to develop new qualities to take their place.

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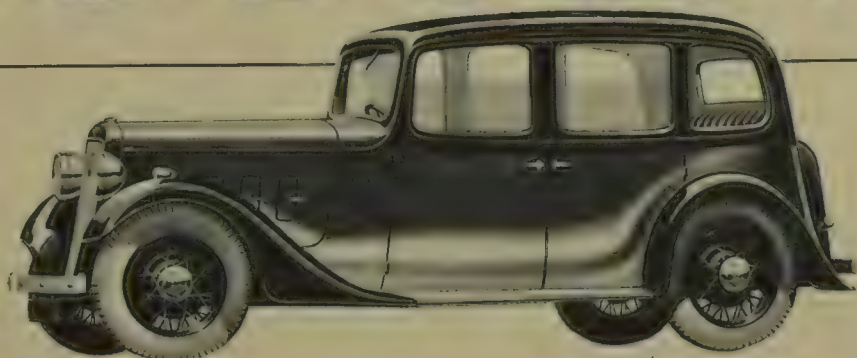
I chose an Austin four years ago, and I'm investing in a second this year because Austin designs are based on sound sense. The Austin people make a car smart and up-to-date, but they also think of the comfort and safety and pockets of people like us.

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The Ascot Saloon as illustrated. Prominent features are the dignified appearance, wide visibility and roomy interior. It has 4-speed gearbox with Synchromesh on top, third and second, hydraulic shock absorbers, Pytchley sliding roof, Triplex glass and Dunlop tyres. Prices at works: 15.9 h.p. 6-cylinder, £235. 13.9 h.p. 6-cylinder, £225. 11.9 h.p. 4-cylinder, £208. For full particulars of all models write for new catalogue, or call on the nearest Austin Dealer.



YOU BUY A CAR—BUT YOU INVEST IN AN AUSTIN

Of Interest to Women.



Evening Frocks.

The tailored dinner gown on the right is carried out in linen tweed, and of it one may become the possessor for four-and-a-half guineas. The sleeveless frock is trimmed with contrasting slashes of colour at the waist, while the coat cleverly silhouettes the figure. For the "Younger Set," for three-and-a-half guineas there are printed affairs strewn with sprays of flowers. It seems almost unnecessary to add that there is an infinite variety of sun-back dresses, at moderate prices.



The Vogue for Linen.

The linen of to-day is totally different from the fabric that was known by that name a few decades ago. Among its manifold advantages are that it is crease-resisting; soft, yet nevertheless able to withstand hard wear; and is available in the whole gamut of fashionable shades. A slight idea of the position it occupies in the world of fashion may be gleaned from the illustrations on this page, which may be seen in Harrods' artistic salons in Knightsbridge. Linen makes the trio of hats on the left, which are pleasantly priced at eighteen shillings and ninepence. It seems almost unnecessary to add that there are variations on these themes.



Coats and Suits.

It is a foregone conclusion that there will be several heat-waves during the ensuing months, and it is then that linen coats and suits will come into their own. Linen and wool are seen in happy unison in the suit in the centre of the page. It is of a very soft wool that the skirt is made, the smartly tailored coat being of linen. The outfit on the right below is a composite affair; individual garments may be purchased separately at Harrods. There is the skirt for 21s. 9d., the overblouse for 18s. 9d., while the coat is two-and-a-half guineas. A few words must be said about the tailored shirts, as they are of exalted merit; they are finished with new non-metallic zips, which are as practical as they are attractive. They are 21s. 9d., in many lovely colours.



Household Linen.

It must not for a moment be imagined that a shadow has been cast over household linen, as the reverse is the case; indeed, its sun is shining very brightly. There are embroidered sheets in white, as well as delicate pastel tints with artistic bedspreads to harmonise. There are curtains and other soft draperies of this fabric, as well as towels which are a delight to dry the face and hands on. There is a profusion of tablecloths, dinner and lunch sets, and those other accessories that always appeal to the house-proud woman.



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THE CHRONICLE OF THE CAR.

I HAVE just finished reading the account, by one who took part in it, of a 3500-miles' trip through Holland, Germany, and Italy on one of the new Morris "Fourteens." The car seems to have come

to the Rhineland. Exactly what significance this may have cannot, of course, be discussed here. According to the information given by the author of the story I am dealing with, Germany is spending 400,000,000 Reichsmarks annually on the construction of these new motor roads, apart entirely from any sums that may be devoted to the construction and maintenance of other types of highways. This means that Germany is spending something like £16,000,000 yearly on completely new construction, and with Teutonic thoroughness is spending it to construct real motoring roads which will meet most of the needs of the future, however road transport may develop. It seems that the Germans have a much

should very much like to travel over these new roads and to see if they are really as good as description would lead one to believe.

The "autobahnen" are really speed tracks, on which neither pedestrians, cyclists, nor animal-drawn vehicles are permitted—they are reserved entirely for motor traffic, and, unlike the Italian "autostrada," no special charge is made to vehicles using them. Their total width is never less than 70 ft., allowing 30 ft. for a carriage-way in each direction, with a 10-ft. wide grass strip down the centre. They do not pass through any big towns, and most of the traffic they carry is of a long-distance character. All crossings take the form of bridges, and, where minor roads intersect, the bridges are built to carry heavy traffic. There are no cross-roads as we know them, while towns are served by feed roads from the "autobahn," the junctions being constructed in such a way that up-traffic never crosses down-traffic, being carried under or over by bridges. In fact, the lay-out of these feed-roads follows railway practice on the well-known flying junction principle.

(Continued overleaf.)



HOARY ELD AND THE PLEASURES OF MODERN YOUTH: THE OWNER OF AN ALVIS "FIREBIRD" COUPÉ CHATTING TO A VETERAN INHABITANT OF WELFORD-ON-AVON.

up to the high expectations with which it was recently launched on the market, and, incidentally, I hope very shortly to try it for myself, when I shall be able to give a first-hand opinion of its performance. What has interested me more than anything else in this story of a very interesting trip is the new German programme of road construction, and the engineering methods that have been adopted to make the "autobahnen" probably the best and safest of all motoring roads in the world.

Looking at the map of these roads, completed and projected, one cannot avoid seeing that, apart altogether from the facilities they must afford to fast road transport, their conception is very largely strategical and their principal spread is westwards

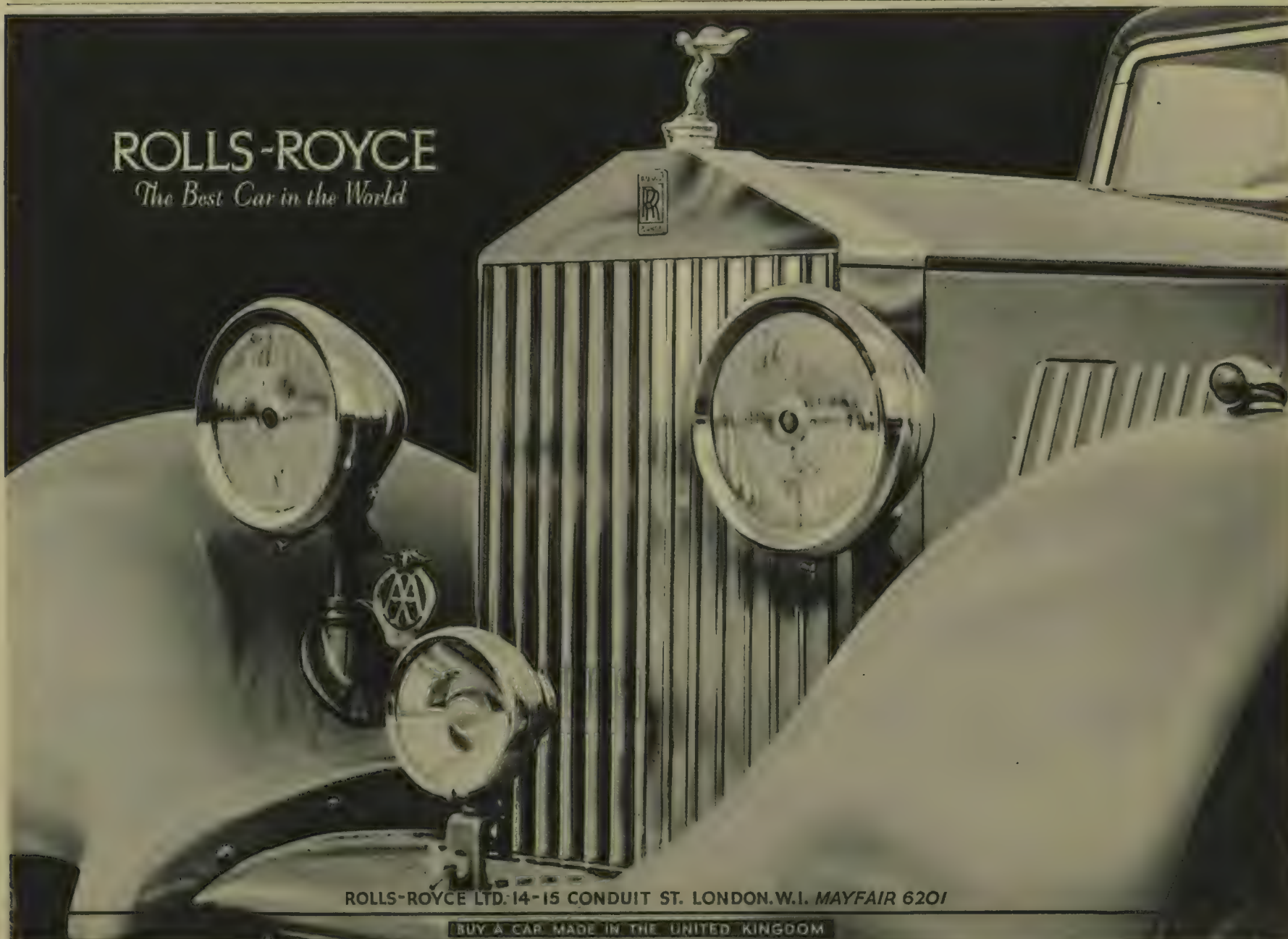
wider vision in these matters than we have here, where there is no really continuous highway policy and nothing in the shape of that centralised control without which such a coherent plan as that on which Germany seems to be working can be effective. I



A MAGNIFICENT DAIMLER: THE ENCLOSED LIMOUSINE LANDAULETTE (ON A 32-H.P., 4½-LITRE CHASSIS) BUILT BY MESSRS. HOOPER FOR SIR WILLIAM SLEIGH.

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Two weeks later, as they stowed their luggage in Clifford's two seater, said Sylvia, "Lucky we both have Revelations. I had to expand mine fully to take all that extra kit." "Same here" said Clifford. That must be why they say — (both in chorus) "A Revelation never lets you down."

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Prospectus from the Manager

(Continued.)

Where it has been necessary to carry the road along a hillside, it occupies two separate levels—it is, in fact, stepped. The object of this is to reduce the labour which would be entailed in hewing out the great mass of material that would have to be moved if the road were doubled on one level. Unlike the national highways of France, with their length stretching out almost to infinity, these new German roads have no boring sameness about them. They are not unvaryingly straight. There are no sharp bends, but the road is allowed to deviate, first to the right, then to the left, and is gently undulating. From the point of view of driving without boredom, this sounds very near the ideal. That the new roads actually do permit of fast travel is evidenced by the fact that the party in the Morris "Fourteen" were able to travel on one recently opened section at a speed of 70 m.p.h. for a single stretch of 30 miles, in perfect safety and with no inconvenience to other users of the road. From Berlin to Munich is about 500 miles, and on this road, as on others of the "auto-bahnen," services of high-speed buses travel at 60 m.p.h., and it is not a little interesting to know that these services are owned and operated by the railways and often run in competition with the railway services.

I believe there is at the moment of writing a conference going on at one of our pleasant seaside resorts, at which road matters are being debated by highway engineers and authorities. I suggest that it might be extremely useful if the Minister of Transport would himself personally conduct a selected party of these experts to inspect some of the new German motor roads. It is quite possible that they might return with some drastically revised ideas of the best manner of dealing with our own road problems.

Since it was reported that Brooklands had been sold to a syndicate, there has been a good deal of misgiving about the future of the track. All that has

been dispelled for the moment by the announcement that the new owners, a private trust company, intend to carry out an extensive programme of development, providing better amenities for the public, extensions to the airport, and enlarged factory areas. Exactly what is to happen to the track itself, and whether racing is to continue on its present lines, is not disclosed in the official announcement, but I hear privately that things will remain pretty much as they are for some little time to come.



A PRECIOUS RELIC OF CELTIC ART IN AUSTRIA: A BRONZE FLAGON WITH REMARKABLE PLASTIC DECORATION, FOUND NEAR SALZBURG AND NOW IN THE MUSEUM THERE. This flagon was illustrated in detail in our issue of April 25 last. A note supplied with the photographs there given described it as analogous to two bronze flagons from Lorraine (now in the British Museum) which were "Celtic masterpieces of the fourth century B.C., illustrated in our issue of March 23, 1929." As, however, in an article in that issue the Keeper of British and Mediæval Antiquities at the Museum had dated the Lorraine flagons about 450 B.C., we described the Austrian flagon as likewise belonging to the fifth century B.C. The sender of the April 25 photographs now informs us that the flagon dates not from the fifth but the fourth century B.C. His original note stated that it came to light "at Dürrnberg, near Hallein, in Upper Austria." We have since been asked, on the authority of the Burgomaster of Salzburg, Austria, to mention that "in reality the flagon was found in a mound on the Dürrnberg near Salzburg," and that it is now preserved in the Salzburg Museum.

BOOKS OF THE DAY.

(Continued from page 1178.)

doubt that but for this man and his work Germany would have been victorious?" and himself adds: "Mr. Hodges' book goes to show how entirely justified was this measured military statement. Great as the man was in life, he seems to grow and grow in stature as he recedes into history." In this year falls the twentieth anniversary of Lord Kitchener's death. While we recall his splendid achievements, let us also remember that, as here recorded, "like many soldiers, he hated warfare"; and that in his beautiful home at Broome Park he caused to be carved the words, *Beati Pacifici* (Blessed are the Peacemakers).

H.M.S. *Hampshire*, with her precious freight, I imagine, lies beyond the diver's reach or cannot be located; at any rate, I have never heard of any salvage operations being undertaken. It is devoutly to be hoped that none will ever be required in connection with the celebrated ship whose construction and magnificent interior form the subject of a fascinating album of photographs entitled "R.M.S. 'QUEEN MARY'." A Record in Pictures—1930 to 1936. Photographed by Stewart Bale and Others. Introduction and Descriptive Notes by George Blake, official broadcaster of the launching and the maiden voyage (Batsford; 2s. 6d.). If Longfellow could have seen the *Queen Mary* arriving in New York, his poem, "The Building of the Ship," might have assumed a slightly different form. His concluding apostrophe to the Ship of State, however, retains its value as being independent of material dimensions—

Sail on, nor fear to breast the sea!
Our hearts, our hopes, are all with thee.
C. E. B.

Messrs. Hamptons' catalogue of furniture and carpets is of particular interest this year in view of the coloured reproductions of apartments in the *Queen Mary* which appear in it and for which Messrs. Hamptons were the main contractors. The catalogue also contains admirable suggestions on such matters as carpets, lamp-shades, wall-papers, and furniture of all descriptions—for which this great firm is justly famous.

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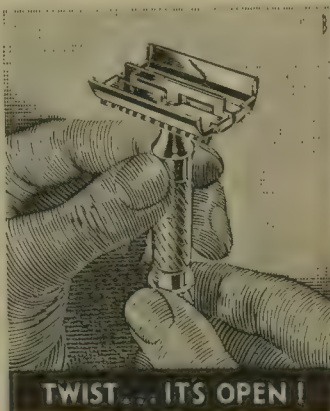
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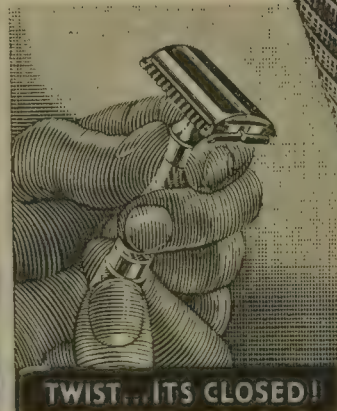
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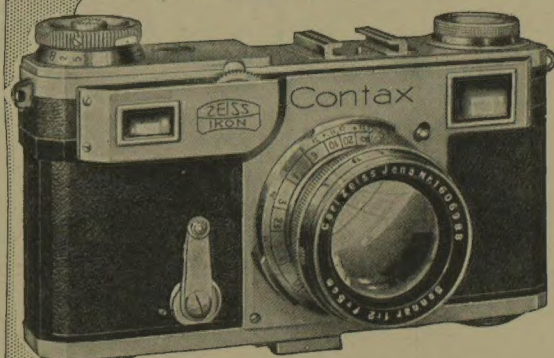
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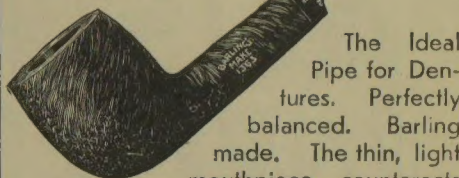
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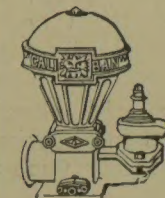


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THE WORLD OF MUSIC.

RUSSIAN BALLET AT COVENT GARDEN.

ON the opening night of their season at Covent Garden, Colonel W. de Basil's "Ballets Russes" company gave the three ballets, "Le Mariage d'Aurore," "La Boutique Fantasque," and "Choreartium." These were well chosen to begin the season, for they represent three well-defined stages in the art of the ballet. "Le Mariage d'Aurore" is a classical ballet with choreography after the great Italian ballet master, Marius Petipa, who was at the Imperial Ballet of St. Petersburg in Czarist days before the revolution, and inherited the great Latin ballet tradition of the eighteenth century with certain modifications and developments. The chief features of this ballet are not so much the scenery, which is by Bakst, or the costumes, which are by Benois—for neither represent these fine scenic artists at their best—but the six solo variations, in the sixth of which Irina Baronova displayed a further development in her art, and the small ensemble dances, the most conspicuous being the Blue Bird *pas de deux*, danced by Riabouchinska and Lichine with a dazzling virtuosity. Riabouchinska was always notable for her extraordinary lightness, and now she adds to this a more vivid expression.

"La Boutique Fantasque" represents the Diaghilev stage in the development of ballet: it was one of his most successful and characteristic productions, and it has retained all its original fascination. Derain's décor is a masterpiece of theatrical designing, and,

in its use of colour, was in its day a revolutionary piece of stage-setting. The choreography by Massine marked one of the stages from the classical dancing to a freer and more dramatic technique. Nevertheless, two of the greatest attractions in this ballet are the Tarantella, delightfully danced on this occasion by Baronova and Jasinsky, and the

tion of the fourth symphony of Brahms, and the performance on this occasion was well rehearsed, with Toumanova, Verchinina, and Lichine dancing notably well in it. The only criticism I have to make is that, in my opinion, the performance of the music by the London Philharmonic Orchestra under Efrem Kurtz was not more than what we are accustomed to call

"adequate," and from a musician's point of view this seems a disadvantage of this latest form of the ballet. It is pleasant to record that all the principal dancers, and especially Danilova and Baronova, seem to be dancing better than ever.

AT GLYNDEBOURNE.

The first performance of "Cosi Fan Tutte" at Glyndebourne this season took place in ideal summer weather on Saturday, June 20. There were two changes in the cast from that of last year—namely, Tatjana Menotti in the place of Irene Eisinger as Despina, and Roy Henderson as Guglielmo in place of Fassbender. Miss Menotti has not quite got the charm of Miss Eisinger, whose personality is practically ideal for the part of Despina, but, on the other hand, she was a very good substitute, being gay and vivacious and singing well. Roy Henderson gave a good performance of Guglielmo though it lacked somewhat of the substance of Fassbender's representation. John Brownlee was again the Don Alfonso, and his performance was certainly the best among the

men. The two sisters of Ferrara who are put so severely through the test by the wily Don Alfonso were again played by Luise Helletsgruber and Ina Souez. They make an ideal pair and their performances were superb.

W. J. TURNER.



"DON GIOVANNI" AT GLYNDEBOURNE: JOHN BROWNLEE IN THE NAME PART (RIGHT); AUDREY MILDMAY AS ZERLINA; AND ROY HENDERSON AS MASETTO (CENTRE).

The Mozart programme at Glyndebourne this year includes a very fine presentation of "Don Giovanni." Herr Carl Ebert is the producer and Herr Fritz Busch conducts. Besides the characters shown in this photograph, the cast includes David Franklin as the Commendatore, Ina Souez as Donna Anna, Luise Helletsgruber as Donna Elvira, and Salvatore Baccaloni as Leporello.

Can-Can, in which Danilova and Massine were superb. The third ballet, "Choreartium," represents the post-Diaghilev period, and is an attempt by its choreographer, Massine, at a more abstract form of ballet. It is an extremely successful visual representa-

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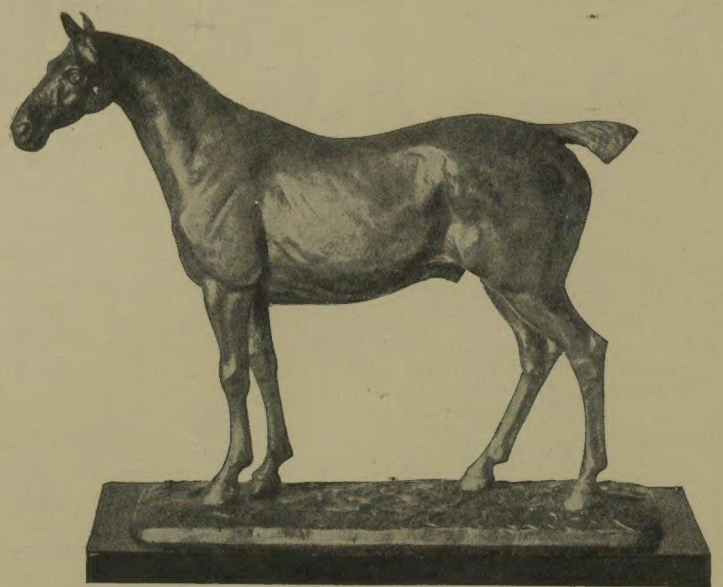
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THE "Anzac" commemorative stamps, issued for the first time in New Zealand, depict a New Zealand trooper standing on a rock overlooking Anzac Bay. They are sold at double their face value, the proceeds going to the Soldiers' Charity. The values are 1d. green and 1d. red.



NEW ZEALAND: THE NEW "ANZAC" STAMP.

The "Portrait of An Aviator" type of Rumanian stamps issued in 1932 has reappeared on a new set of four stamps in aid of the National Aviation Fund—the inscription now reading "Fondul Aviatiei." The values are 10 bani brown, 20 bani violet, 3 lei green, and 5 lei carmine. Austria has taken its cue from the American "Mother's Day" stamp of 1934 which is still one of the most discussed of recent United States commemorations. The artists across the Atlantic are still talking of the liberties the Washington engravers took with Whistler's famous painting of his mother, and collectors are still excited over it on account of its inclusion in the speculative group of imperforate varieties known as "Farley's Follies." The Austrian Mother's Day stamp, 24 groschen blue, presents a Madonna and Child after Albrecht Dürer, in photogravure. Incidentally, the stamp may be pointed out to collectors as a fair indication of how far photogravure falls short of the fine intaglio stamps which we have been accustomed to receive from Austria.

The study of numismatics is often associated with Philately, with which it has many links. It is nevertheless a novelty to find Brazil striking a stamp to commemorate its Numismatic Congress, and introducing a picture of a coining press in the design. It was at the Mint in Rio that most of the classic early stamps of Brazil were manufactured in the first half of last century.



GERMANY: OTTO VON GUERICKE, THE FAMOUS PHYSICIST.

Germany's latest contribution to the stamp album is a portrait, after an old print, of the seventeenth-century Burgomaster of Magdeburg, Otto von Guericke. Celebrated as a physicist and inventor, the stamp, 6 pfennig green, marks the 250th anniversary of his death.

After the long series of fine portraits of Dr. Masaryk on the stamps of Czechoslovakia, we now meet the new President, Dr. Benes, on the new 50 heller green stamp. From the same country there are two stamps marking the centenary of the poet, Karel H. Macha, and depicting his monument. He died in 1836 at the early age of twenty-six.

Two rather striking stamps of triangular shape have been issued by Holland in celebration of the tercentenary of the University of Utrecht. As stamp designs they are failures on account of the poor lettering; they may be readily mistaken for advertising or exhibition labels rather than postage stamps. The 6 cent. bears the head of Minerva, and the 12½ cent. a portrait of the theologian, Gisbert Voetius.



HOLLAND: THE TERCENTENARY OF UTRECHT UNIVERSITY.



SWEDEN: A NEW AIR MAIL STAMP, SHOWING BROMMA AIRPORT.

There will be a wide welcome for the pleasing vignette on the new 2 francs ultramarine stamp of France showing Le Moulin d'Alphonse Daudet. Although inscribed "Fontvieille," the village does not come into the picture, only the old mill in its countryside setting. I can see many a non-collector as well as the stamp-lovers inserting copies of this charming stamp in their editions of the "Lettres de mon Moulin."

A 50 öre blue air mail stamp of Sweden presents an airman's map showing the location of Stockholm's new airport at Bromma.

In America stamps are being prepared with portraits of U.S. soldiers and sailors in lieu of Presidents.



FRANCE: ALPHONSE DAUDET'S WINDMILL.

Mauritius on Monday

Do not miss attending the sale of the magnificent collection of Mauritius which takes place at Harmer's Rooms on Monday, at 2.30 p.m.

The property is full of great rarities and is undoubtedly the finest selection of this material offered since the "Hind" Sale. The concluding auctions of this Season are also full of fine items and worthy of especial mention.

On July 6th and 7th will be offered rare British Colonials, whilst on the following Monday and Tuesday, July 13th and 14th, will be sold the "Sulman" General Collection, with mint issues to date. The final sale of the Season, July 20th and 21st, will contain various General Properties also Barbados specialised.

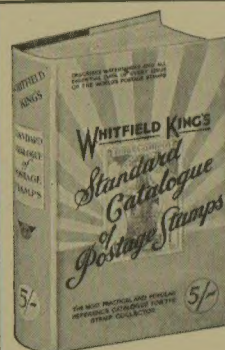
Auction catalogues of these sales may be obtained gratis and post free from the auctioneer

For the New Season, commencing September, Harmer's have already received many important properties, including the "Morley" Rhodesians, a general collection formed by His Highness the Rajah of Sarawak; an important Continental Collection; an unused Collection of German States, a stock received from the United States, a selection of mint blocks of four of United States, Canada and Newfoundland, a specialised collection of Air Mails, etc., etc. Collectors may be certain that there will be plenty of fine material passing through

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